



Whitesnake

GUITAR COLLECTION

12 SONGS INCLUDING:

HERE I GO AGAIN

IS THIS LOVE

LOVE AIN'T NO STRANGER

SLIDE IT IN

SLOW AN' EASY

STILL OF THE NIGHT



from White Snake - *Whitesnake*

Children of the Night

Words and Music by David Coverdale and John Sykes

Intro

Moderately fast ♩ = 142

N.C. *Gm7 C F F#sus4 F

Rhy. Fig. 1

Trs. 1 & 2 (dist.)

f

w/ ambient multi-tap delay
steady gliss.

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

Play 5 times
End Rhy. Fig. 1

TAB

8/17 2 3 3 3 3 3 1 1 1 1 2 3

*Chord symbols reflect implied harmony.

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Gm7 C F F#sus4 F

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (7 times)

Gm7 C F F#sus4 F

1. I'm get - tin' read - y, _____ I'm in the mood _ to fool a - round. _
- er, I feel the fire _ in _ my

Gm7 C F F#sus4 F Gm7 C F F#sus4 F

_____ It's time _ for ac - tion, _____ now the boys _ are back in
soul. _____ You've got the fe - ver _____ 'cause you were born _ to rock and

Gm7 C F F#sus4 F Gm7 C F F#sus4 F

town. _____ So turn up the mu - sic, make it
roll. _____ Don't run for cov - er, _____ I'm gon-na show _ you what I've

Gm7 C F F#sus4 F Gm7 C F F#sus4 F

loud _ and proud. _____ Let's see re - ac - tion, _ let the spot-light hit the
learned. _____ Just come a lit-tle clo - ser, _____ uh, come on and get your fin-gers

Gm7 C F F#sus4 F

crowd. _____
burned. _____

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 2

P.M. ---| P.M. ---| P.M. ---| P.M. ----|

Pre-Chorus

E \flat F

Don't hide what you feel in - side, _____ don't let

P.M. -----|

Dm E \flat

an - y - bod - y stand in your way. _____

Gtr. 1

P.M. -----| P.M. ----|

Gtr. 2

P.M. -----| P.M. ----|

F

Just let the mu - sic take you

Gtrs. 1 & 2

Bb5 F G5 F5 Eb5

high - er.

Gtr. 1

P.M. -----|

Gtr. 2

P.M. -----|

Fsus4 F Fsus4 F

To Coda 1

Now are you read - y to rock, —

steady gliss. P.M. ---|

steady gliss. P.M. ---|

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

Gm7

C

F

Fsus4

F

Gm7

C

F

Fsus4

F

chil - dren of the night?

Are you read - y to roll, —

To Coda 2

D.S. al Coda 1

Gm7

C

F

Fsus4

F

Gm7

C

F

Fsus4

F

chil - dren of the night?

2. You got the pow -

Coda 1

Bridge

Gm7

C

Gtrs.
1 & 2

Rhy. Fig. 3

Gm7

F

Gm7

Are you read - y to roll? —

End Rhy. Fig. 3

C Gm7 F G5 F#5 F5

Are you read - y to rock? —

Grtr. 3 (dist.)

f

Harm. -----|
w/ bar -----|

* grad. dive

4 2.66 (2.66) (2.66)

Pitch: B F B F

*Harmonic located 2/3 the distance between the 2nd & 3rd frets.

Grtrs. 1 & 2

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

3 3 3 3 3 3 3 3 3 3 3 3 3 3 0 0 3 3 2 2 1 1

Guitar Solo

E5 G5 F#5 G5 E5 G5 E5

8va -----| *loco*

w/ bar -----|

**

T T T T T T T T T T T T

(2.66) 16 14 12 16 14 12 16 14 12 17 14 12 17 14 12 17 14 12 18 14 12 18 14 12 18 14 12 19 14 12 19 14 12 19 14 12

-1 1/2 -4

Pitch: D A

**Tap using edge of pick.

Rhy. Fig. 4

P.M. -----| P.M. -----| P.M. -----|

0 0 0 0 7 6 7 5 4 5 0 0 7 5 0 0 0 0

G5 F#5 G5 E5 A5

8va -----

T 17 15 12 17 15 12 17 15 12 18 15 12 18 15 12 19 15 12 19 15 12 19 15 12 20 15 12 20 15 12 20 15 12 20 15 12

19 14 12 (12) /

P.M. -----|

P.H. w/ bar

E5 G5 F#5 G5 E5 G5 E5

loco

T 20 15 12 20 15 12 20 15 12 19 15 12 19 15 12 19 15 12 19 15 12 17 15 12 17 15 12 17 15 12 17 15 12 17 15 12 17 15 12

0

P.M. -----|

P.M. -----|

P.M. -----|

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 3/4 times)

G5 F#5 G5 E5 A5 G5 E5 G5 F#5 G5 E5 G5 E5

8va -----

w/ bar -----

Harm. -----

*w/ delay -----

Harm. -----

8va -----

loco

slack

-1

-5 1/2

+1

0

3.2

-2 1/2

-1 1/2

-6

Pitch: C B C# D B

*Set for quarter-note regeneration w/ 1 repeat.

End Rhy. Fig. 4

P.M. -----

0 0

10 7 7 10 7 7

7 7 7 7 7 7

G5 F#5 G5 E5 A5 E5 G5 F#5 G5 E5 G5 E5

8va -----

Gtr. 3 -----

Harm. -----

w/ bar -----

+1 -----

(3.2)

-1/2

2.3

-4

(2.3)

-1 1/2

(2.3)

0

-2 1/2

slack

Pitch: E C# B G E

G5 F#5 G5 E5 A5 G5 E5 G5 F#5 G5 E5 G5 E5

15ma -----

loco

delay off

P.M. -----

27 34 19 27 22 29 5 9 9 9 11 11 9 9 12 9 9 9 11 11 10 10

**Use fret-hand thumbnail to produce pitches above upper limit of fretboard at the indicated hypothetical fret locations.

G5 F#5 G5 E5 A5 E5 G5 F#5 G5 E5 G5 E5

P.M. -----]

11 11 10 10 12 12 10 10 14 10 10 10 12 12 12 12 14 12 12 12 16 12 12 12 14 12 12 12

G5 F#5 G5 E5 A5 G5 E5 G5 F#5 G5 E5 G5 E5

8va ----- loco 8va ----- loco

*w/ delay

13 14 16 12 14 16 13 15 17 14 15 19 15 14 17 13 16 14 12 16 14 13 14 16 17 14 16 18 15 17 19 15 17 19 20 17 15 19 17 15 18 16 14 17 16 14

*As before

G5 F#5 G5 E5 A5 E5 G5 F#5 G5 E5 G5 E5

8va ----- loco

16 17 19 16 18 20 17 19 20 17 19 20 22 20 19 17 20 19 17 19 17 16 19 17 16 16 19 17 16 16 19 17 16 16

Half-time feel

A5 G5 F(b9) D G E

8va -----

Gtr. 3

***w/ bar

1 2 hold bend 1 1/2

**B-string sounds from E-string bend.

***Hold bend while simultaneously depressing bar.

19 17 20 22 (22) (22) -1

Gtrs. 1 & 2

P.M. P.M. -----

7 9 5 7 5 7 7 2 1 2 0 0 2 3 2 0 4 2 2 2 2

A5 F# Gtr. 3 tacet B5 C5

8va -- 7

w/ bar -|

(22/22)

-3 1/2

P.M. -----|

End half-time feel

Now are you read - y to rock, —

Gtrs. 1 & 2

fdbk.

steady gliss.

P.M. -|

Pitch: E

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

Gm7 C F F#sus4 F Gm7 C F F#sus4 F

— chil - dren of the night? Are you read - y to roll, —

Gm7 C F F#sus4 F Gm7 C F F#sus4 F

chil - dren of the night? _ 3. I'm get - tin'

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

Gm7 C F F#sus4 F Gm7 C

read - y, _ I'm in the mood _ to fool a - round. _

F F#sus4 F Gm7 C F F#sus4 F

It's time _ for ac - tion _ 'cause now the boys _ are back in

⌘ Coda 2

D.S.S. al Coda 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gm7 C F F#sus4 F

town. _

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Gm7 C F F#sus4 F

night? _ Are you read - y to rock, _

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 1/4 times)

Gm7 C Gm7

chil - dren of the night?

F Gm7 C

Are you read - y to roll, _ chil - dren of the

Gm7 F Gm7

night? _ Are you read - y to rock, _ rock, rock?

C Gm7 F Gm7

Are you read - y to roll, _____

C Gm7 F

chil - dren of the night? _

Gtrs. 1 & 2

P.M. ---| P.M. - -| P.M. - -| P.M. - - - - -| P.M. - - - - -| P.M. - - - - -| P.M. - -| P.M. - -|

Outro

E♭ B♭5 F5 G5 F N.C.

So just let the mu - sic take _ you high - er. _____

Gtr. 1

P.H. w/ bar

P.M. ---| P.M. - - - - -|

Gtr. 2

P.H. w/ bar

P.M. ---| P.M. - - - - -|

from Whitesnake - *Whitesnake* Crying in the Rain

Words and Music by David Coverdale

Verse

Moderately slow ♩ = 86

*C5 G E5

N.C.

C5 G

1. A black cat ____ moans ____ when he's burn - in' with a fev - er. ____

Gtrs. 1 & 2 (dist.) *f* Rhy. Fig. 1 *steady gliss.* End Rhy. Fig. 1

TAB: 10 8 10 7 9 7 (9) 7 10 8 10 7

*Chord symbols reflect implied harmony.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

E5

N.C.

C5 G

A stray dog ____ howls ____ when he's lone - ly in the night. ____

E5

N.C.

C5 G

A wom - an goes cra - zy ____ with the thoughts of ____ ret - ri - bu - tion. ____

E5

D

Em

D

Em

B5

G5

But a man starts weep - ing when he's sick and tired of life. ____

Gtrs. 1 & 2

P.M. ---- P.M. ---- P.M. ---- P.M. P.M. P.M. P.M. P.M. *steady gliss.*

TAB: 8 7 7 8 7 8 7 9 7 9 9 15

Interlude

E5 D Em C D

P.M. -----| P.M. P.M. ----| P.M. steady gliss.

Gtr. 1

E5 D Em C D

P.M. -----| P.M. -----|

Gtr. 2

P.M. -----| P.M. -----|

Em D A C G

Gtr. 3 (dist.) *mf*

Gtr. 4 (dist.) *mf* divisi

Gtrs. 1 & 2

Riff A End Riff A

P.M. P.M. ----| P.M. ----| P.M. P.M.

Gtrs. 1 & 2: w/ Riff A

Em D A C G

Gtr. 3

Gtr. 4

fdbk.

(5) (7)

Verse

Gtrs. 1 & 2: w/ Riff A (3 times)

Em D A C G

2. I keep on ____ dream - in' dreams of to - mor - row.

Gtr. 3

Gtr. 4
divisi

5 7

Em D A C G

Feel I'm wast - in' my time ____ light - in' can - dles in the wind. ____

Em D A C G

Al - ways tak - in' my chanc - es ____ on the prom - ise of the fu - ture.

Em D A C Em

But a heart full of sor - row weaves a lone - ly tap - es - try. ____

Gtrs. 1 & 2 **Riff B** End Riff B

P.M. P.M. ---| P.M. ---| P.M. ---| P.M. P.M. ---|

0 0 2 3 0 2/5 (5) 2 3 2/4 (4) 2 3 3 2 1/4 3 0 0 3 1/4

Pre-Chorus
A5 G5 A5 G5 A5

The sun is shin - in', ____ oo, ____

1/4 P.M. -----| 1/4 P.M. -----|

2 0 3 2 2 3 3 5 5 3 3 2 2 2 0 3 2 2 3 3 2 2 0 0 3 3

Em D A C D

but it's rain - in' in my ____ heart. ____

Riff C End Riff C

P.M. P.M. ---| P.M. ---| P.M. ---| P.M. P.M. ---|

0 0 2 3 0 2/5 (5) 2 3 2/4 (4) 2 3 3 2 1/4 3 0 0 2

G5 A D A

No one un - der - stands the heart - ache; ____ no one feels ____ the pain. ____

Sya *loco* *steady gliss.*

Harm. let ring -----| let ring -----| P.M. ---| P.M. P.M.

3 0 0 3 5 5 7 2 2 2 2 2 2 2 2 0 0 0 15

Pitch: D G

C5 D G

No one ev - er ___ sees the tears _____ when you're cry - ing ___ in the

P.M. -----| *steady gliss.*

The first system of music includes a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "No one ev - er ___ sees the tears _____ when you're cry - ing ___ in the". Above the vocal line, the chords C5, D, and G are indicated. The guitar line is in treble clef and features a steady glissando (gliss.) indicated by a dashed line and the text "P.M. -----|". The guitar line includes a trill marked with a wavy line and a trill symbol, and a slide marked with a wavy line and a trill symbol.

Chorus
E5 D Em C D

rain. When you're cry - ing ___ in the

P.M. -----|

The chorus section begins with the vocal line in treble clef, with the lyrics "rain. When you're cry - ing ___ in the". The guitar line is in treble clef and features a steady glissando (gliss.) indicated by a dashed line and the text "P.M. -----|". The guitar line includes a trill marked with a wavy line and a trill symbol, and a slide marked with a wavy line and a trill symbol.

E5 D Em C D

rain. Cry - ing ___ in the

*A.H. -----| *steady gliss.*

The second system of the chorus continues the vocal line with the lyrics "Cry - ing ___ in the". The guitar line is in treble clef and features a steady glissando (gliss.) indicated by a dashed line and the text "*A.H. -----|". The guitar line includes a trill marked with a wavy line and a trill symbol, and a slide marked with a wavy line and a trill symbol.

*Execute trill with fret hand as indicated. Place pick-hand palm over strings close to bridge and gradually slide toward neck to produce random artificial harmonics.

Interlude
Gtrs. 1 & 2: w/ Riff A
Em D A C G

rain. _____

The interlude section begins with the guitar line in treble clef, with the lyrics "rain. _____". The guitar line is in treble clef and features a steady glissando (gliss.) indicated by a dashed line and the text "P.M. -----|". The guitar line includes a trill marked with a wavy line and a trill symbol, and a slide marked with a wavy line and a trill symbol.

Em D A C G End Riff D

Gtrs. 1 & 2

P.M. P.H. P.H. P.M.

8va loco 8va loco

Pitch: A G#

Verse

Gtrs. 1 & 2: w/ Riff A

Em D A C G

3. I can nev - er de - ny all the sweet things I've tast - ed.

Em N.C. C G

Though I've been mis - treat - ed I keep com - ing back for more, more, — more!

Gtr. 2

P.M. P.M. P.H. loco

8va steady gliss.

1 1/2 1

2 (2)/5 (5) (5) 20

Gtr. 1

P.M. P.H. grad. release loco

8va steady gliss.

1

2 (2) 17

Gtr. 1: w/ Riff D

Gtr. 2: w/ Riff A

Em D A C G

I know where I'm go - in'; there's no hope for ab - so - lu - tion.

Gr. 2: w/ Riff B
Em

D

A

C

Em

I can't seem to sep - a - rate ____ the good times from the bad. ____

Gr. 1

P.M. P.M. --- P.H. P.M. --- P.M. --- P.M. --- P.M. ---

Pitch: A G#

0 0 2 3 0 5 2 3 4 2 3 3 2 3 0 0 3

1/4

loco

8va

Pre-Chorus

A5

G5

A5

G5

A5

The sun is shin - in', ____ oo, ba - by.

Gtrs. 1 & 2

P.M. - 1/4 P.M. - 1/4

2 0 2 2 4 0 2 0 3 0 3 0 2 0 5 7 7 7 5 5 7 7 5 5

1/4

4

Em

D

A

C

D

It's still rain - in' in my heart, ____ in my heart.

Riff E

P.M. --- P.H. P.M. --- P.H. P.M. --- P.M. ---

Pitch: A G#

0 0 2 3 0 5 2 3 4 2 3 3 2 3 0 0 2

1/4

loco

8va

End Riff E

G5 A D A

No one un-der-stands the heart-ache; no one feels the pain. —

8va -----|
Harm. -----|
let ring -----| let ring -----|

loco

P.M. P.M.

Pitch: D B G D

15/19

C5 D G D

No one ev-er sees the tears — when you're cry - ing — in the

P.M. -----|

steady gliss.

0 17

Chorus

E5 D Em C D

rain. When you're cry - ing — in the

P.M. -----|

0 0 0

E5 D Em C D

rain. — When you're cry - ing — in the

P.M. -----|

0 0 0

E5 D Em C D

rain. When you're cry - ing ____ in the

Gtr. 1

P.M. -----| P.M. -----|

7 8 X 5 7
7 9 X 5 7
5 7 X 3 5

7 7 7 7 4 4 2 2 5 5 4 4 2 2 5 5 4 4 2 2 5 5 3 3

Gtr. 2

P.M. -----| P.M. -----|

7 8 X 5 7
7 9 X 5 7
5 7 X 3 5

7 7 4 4 5 5 3 3 2 2 5 5 4 4 2 2 5 5 3 3 2 2 0 0

E5 D Em C D

rain. No, no,

Gtr. 5 (dist.)

f

15 12

Gtrs. 1 & 2

P.M. -----|

7 8 X 5 7
7 9 X 5 7
5 7 X 3 5

no!

steady gliss.

Guitar Solo

E5

8va -

D5

8va -

loco

A5

Gtr. 5

[illegible]

C

8va

D

8ya

[illegible]

E5

 δva [illegible]

G5

8va-----

17 17 20 17 20 17 20 17 17 15 15 17 15 17 15 19 15 15 19 15 19 15 19 15 14 15 14 15 14 15 15 17 14 15 20 13 15 17

D

8va-----

13 15 17 13 15 17 13 15 17 19 13 15 17 13 15 17 13 15 17 13 15 17 12 13 15 17 13 15 17 12 13 15 17 13 15 17 13 13 15 17 13 15 17

8va-----

15 17 19 15 17 19 15 17 19 15 15 17 19 19 15 17 19 1 1/2 (19) 17 17 15 17 15 14

A

8va-----

14 15 14 1/2 (14) 12 12 14 15 19 1 1/2 (19) 17 15 17 15 14 12 12 14 14 1/2

C

8va-----

(14) (14) 12 14 12 13 15 15 1 12 17 19 15 1 15 15 15 2 17 17 1 17 15 17 15 17

B5

A5

8va

8va

Em

8va

loco

*8va

P.H.

3 1/2

Pitch: E

*Refers to harmonic pitch only.

A5

Bm

C

D

Gtrs. 1 & 2

Interlude

Gtr. 5 tacet

E5

D

Em

C

D

Gtrs. 1 & 2

E5 D Em C D

Gr. 1

P.M. -----|

P.M. -----|

E5 D Em C D

Gr. 2

P.M. -----|

P.M. -----|

E5 D Em C D

Gtrs. 1 & 2

P.M. -----|

P.S.

Chorus

E5 D Em C D

rain. ____ When you're cry - ing ____ in the

P.M. -----|

steady gliss.

0 0 0 7 8 9 7 5 7 7 5 17/19

E5 D Em C D

rain. ____ When you're cry - ing ____ in the

P.M. -----|

P.M. -----|

0 0 0 7 8 9 7 5 7 7 5 7 7 10 10 8 8 7 7 9 9 7 7 5 5 3 3 5 5 3 3 2 2

E5 D Em C D

rain. ____ When you're cry - ing ____ in the

Gtr. 1

steady gliss.

5 0 19 12

Gtr. 2

P.M. -----|

steady gliss.

0 0 0 7 8 9 7 5 7 7 5 19

E5 D Em C D

rain. _____

Gtrs. 1 & 2

P.M. -----|

Cry - ing in the _____

fdbk.

Outro

Em D C D

rain. _____

Gtr. 3

P.M. -----|

Gtr. 4

Gtr. 1

Gtr. 2
divisi

Em

C5 B5 E5 N.C.

Cry - ing in the rain.

Gtr. 3

Guitar 3 staff with notes and rests.

P.M. -----|

Guitar 3 fretboard diagram with fingerings: 3 2 2 3 4 5 5 0 0 0 | 1 0 2 1 0 0 2 5 4 2

Gtr. 4

Guitar 4 staff with notes and rests.

Guitar 4 fretboard diagram with fingerings: 9

Gtr. 1

Guitar 1 staff with notes and rests.

Guitar 1 fretboard diagram with fingerings: 5 | 5 4 2 0

Gtr. 2

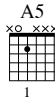
Guitar 2 staff with notes and rests.

Guitar 2 fretboard diagram with fingerings: 7 0 | 5 4 2 0

from Whitesnake - *Slip of the Tongue*

Fool for Your Loving

Words and Music by Bernie Marsden, Mick Moody and David Coverdale



Intro

Moderately fast ♩ = 126

N.C.

**G5 Am7

Gtr. 1
(dist.)

*Vol. swell

Gtrs.
2 & 3
(dist.)

**Chord symbols reflect overall harmony.

C5

N.C.

D5

G5

Am7

C5

A5

G5

Am7 C5 N.C. D5 G5 Am7

(9) 7 5 4 5 4 5 4 7 (7)

P.M. P.M. P.M.

5 7 5 (5) 5 5 7 5 7 5 (5)

C5 A5 G5

1. I was born un - der a bad _

Gtr. 1

w/ bar

14 (14) (14)

-2 1/2

Gtr. 2

15ma -1

loco

Harm.

w/ bar

-1

grad. release

2.6 (2.6) -3 1/2 -6 (0)

Pitch: D G

Gtr. 3

15ma -1

loco

Harm.

w/ bar

-1

grad. release

3 (3) -3 1/2 -6 (0)

Pitch: B E

Verse

Gtr. 1 tacet

Am7

C5

N.C. D5

G5

Am7

— sign, — left out in the cold. —

Gtrs. 2 & 3

P.M. P.M. P.M.

C5 N.C. G5

Am7

C5 N.C. D5

G5 Am7

I'm a lone - ly man — who knows — what it means — to lose con - trol.

P.M. P.M.

Gtr. 2: w/ Fill 1

C5 A5 G5

Am7

C5 N.C. D5

G5

But I took all the heart - ache — and turned it to shame. —

Gtr. 3

Gtrs. 2 & 3

P.M. P.M.

Fill 1

Gtr. 2

P.S.

Am7 N.C. G5 Am7

Now I'm mov - in', mov - in' on

P.M. P.M.

C5 N.C. D5 G5 Am7 C5 N.C. G5

and I ain't tak - ing the blame. ____

P.M. P.M.

Pre-Chorus
Dm7 Em7 N.C.(Am)

Don't come run-ning to me, I know I've done all I can. ____ A

P.M. --- P.M. P.M. --- P.M. --- P.M. ---

Dm7 Em7 N.C.(Am)

hard lov-ing wom-an like you just makes a hard lov-ing man. So I can say it to you, babe. _ I'll be a

P.M. ---| P.M. P.M. ---| P.M. ----|

7 5 5 5 5 7 5 7 7 7 0 0 0 3 5 5 5 3 5 3 5 3 5 3 5 7 5 7 5

Chorus

F5 G5 Am7 F5 G5 Am7

fool for your lov-ing no more, _ a fool for your lov-ing no more. _

3 1 5 3 0 7 12 13 12 10 (13 12 10) 3 1 5 3 0

F5 G5 E5 N.C. A5

I'm so tired of try-ing, I al-ways end up cry-ing. A

P.M. P.M.

(0) 7 12 13 12 10 (13 12 10) 3 1 5 3 0 2 3 0

Dm7 Em N.C.

fool for your lov - ing no more. I'll be a fool for your lov - ing no more. —

P.M. P.M. ----- 4

Interlude

A5 N.C. A5 N.C. A5

2. I'm tired of hid - ing my feel -

Gtr. 1

Gtrs. 2 & 3

P.M.

Verse

Am7

C5

N.C. D5

G5

Am7

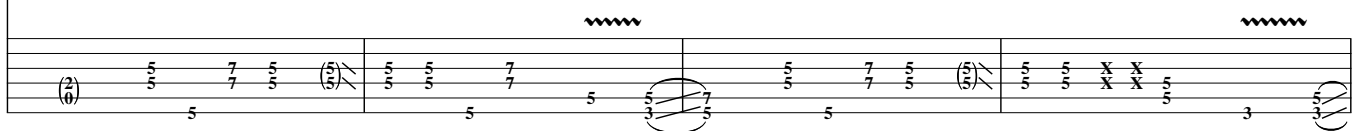
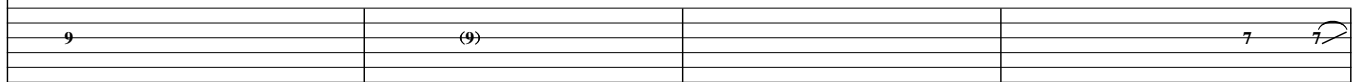
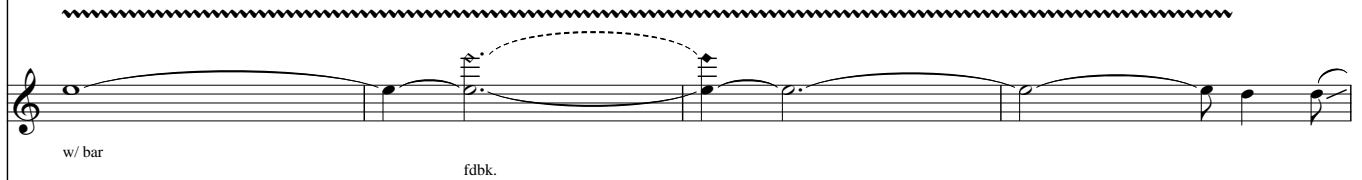
C5

N.C.

G5



I



Gtr. 1 tacet

Am7

C5

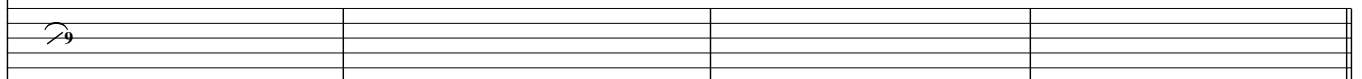
N.C.

Am7

C5

N.C.

G5



Pre-Chorus

Dm7

Em7

N.C.(Am)

Don't come run-ning to me, I know I've done all I can. A

Gtrs. 2 & 3

P.M. ---| P.M. P.M. ---| P.M. ---| P.M. ---|

7 5 5 5 6 5 7 8 7 9 7 0 0 0 3 5 3 5 3 5 3 5 3 5 7 5 7 5

Dm7

Em7

N.C.(Am)

hard lov-ing wom-an like you just makes a hard lov-ing man. So I can say it to you, babe. _ I'll be a

P.M. ---| P.M. P.M. ---|

Gtr. 2

Gtr. 3
divisi
*P.M. ---| *P.M. ---|

7 5 5 5 6 5 7 8 7 9 7 0 0 0 0 5 7 3 7 5 3 7 5 3 7 5 3 5 7 5 7 5

*Refers to both gtrs.

Chorus

F5

G5

Am7

F5

G5

Am7

fool for your lov - ing no more, _____ a fool for your lov - ing no more. _

Gtrs. 2 & 3

3 1 5 0 7 12 13 12 10 (13 12 10) 3 1 5 0

F5 G5 E5 N.C. A5

I'm so tired of try - ing, I al - ways end up cry - ing. A

P.M. P.M.

Dm7 Em7

fool for your lov - ing no more. I'll be a fool for your lov - ing no more. —

P.M. P.M. ————— steady gliss.

Interlude A5 N.C. A5 N.C.

I'll be a

Gtr. 1

Gtrs. 2 & 3

A5

N.C.

A5

fool for your lov - ing no more, _____ no more, no more. _____

Gtr. 4 (dist.)

f

19

Gtr. 1

(14) 12 14 (14) 12 14 14 12 14 (14) 12 14

Gtrs. 2 & 3

(5) 3 2 3 0 5 7 5 3 2 3 0

Guitar Solo

Gtr. 4

A5 C5 D5 A5

Gtr. 1 tacet

8va

loco

P.M. --|

1/4

1

T

1

19 17 5 7 5 19 (19) (19) 17 20 20 X X 8 8 1

Gtr. 1

Gtr. 5

Gtr. 5 (dist.)
divisi

f

P.S.

P.S.

(14)

Gtrs. 2 & 3

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

2/2 0 0 2/2 0 0 3 3 3 7 5 (7/5) 3 2/2 0 0 2/2 0 0

Gtr. 5 tacet

N.C.

Gsus2

G5

A5

Gtr. 4

3

1/2

5 8 5 5 7 (7) 5 7 X 10 8 10 8 10 8 10 8 10

Gtrs. 2 & 3

P.M. -----| P.M. -----|

5/4 3/2 3/2 0 0 2/2 0 0 2/2 0 0

C5 D5 A5 N.C. G5

8va-----|
loco *
 w/ bar w/ bar w/ bar

P.H. -1 1/2 -1

1 45 (15) 13 14 19 19 (19) X 8 5 8 5 6 7 8 0 (0) 12 0 (0)

P.M. -----| P.M. ----| P.M. ----|

5 3 3 3 7 (7) 3 0 2 0 0 2 0 0 5 4 3 0 0 2 0 0 3

D5 E5

Gtr. 4

(0)

Gtr. 5

17 15 15 13 13 12 10 12 12 10 10 8 10 9 9
 X X X X X X X X X X X X X X
 14 12 12 10 10 9 7 9 7 7 5 7 7 7

Gtrs. 2 & 3

P.M. -----| P.M. P.M. ----|

7 5 5 5 5 7 5 9 (9) 2 2 2 0 0 0

N.C.(Am)

Gtr. 4

w/ flanger

T

12 10 8 7 8 12 10 8 7 12 10 12 10 8 7 12 8 6 5 6 12 8 6 5 12 7 5 4 5 7 12 7 5 4 12 7 12 7 3 5 12 7 5 3 7 12 7 12 7 3 5 12 7 5 3 7 3

Gtr. 5

8va ---

19
X
16

Gtr. 2

Gtr. 3
divisi

*P.M. -----|

*P.M. -----|

*Refers to both gtrs.

D5

E5

Gtr. 4

7

(7)

Gtr. 5

8va -----|

loco

19 15 15 15 17 17 12 12 15 15 15 15 15 15 15 15 14 14 14 12 14 12 14 12

16 12 12 12 14 14 9 9 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Gtrs. 2 & 3

P.M.

P.M.

P.M. -----|

P.M. -----|

0

0

7 5 7 5 7 5 5 7 (9) 2 2 2 12

5 5 5 5 5 5 5 7 0 0 0 0

N.C.(Am)

So I can say it to you, babe. — I've been a

Gtr. 4

8va - 7

loco

P.H. 4

flanger off

Gtr. 5

(14)
(12)

Gtr. 2

P.M. -----|

P.M. -----|

Gtr. 3

P.M. -----|

P.M. -----|

Detailed description of the musical score: The score is for a guitar ensemble with four tracks (Gtr. 2, 3, 4, 5) and a vocal line. The key signature is N.C.(Am). The vocal line consists of two phrases: 'So I can say it to you, babe.' and 'I've been a'. The guitar parts are as follows: Gtr. 4 has a melodic line with a 6th fret bend, a 3rd fret bend, and a 4th fret bend, followed by a 'loco' section and a 'flanger off' instruction. Gtr. 5 has a 'P.H. 4' instruction. Gtr. 2 and 3 have 'P.M.' instructions. The score includes various guitar techniques such as bends, vibrato, and flanger.

Chorus

Gtrs. 4 & 5 tacet

F5

G5

Am7

F5

G5

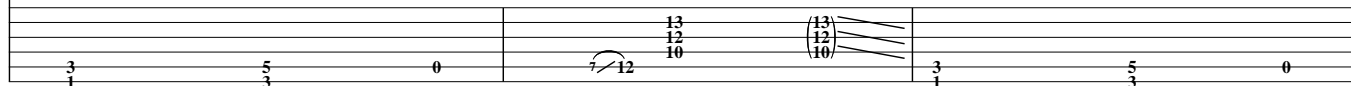
Am7



fool for your lov - ing no more, _____

a fool for your lov - ing no more. —

Gtrs. 2 & 3



F5

G5

E5

N.C. A5

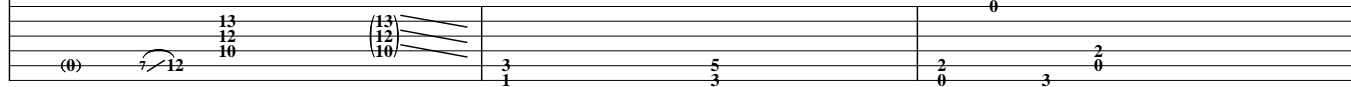


— I'm so tired of try - ing, I al - ways end up cry - ing. — A



P.M.

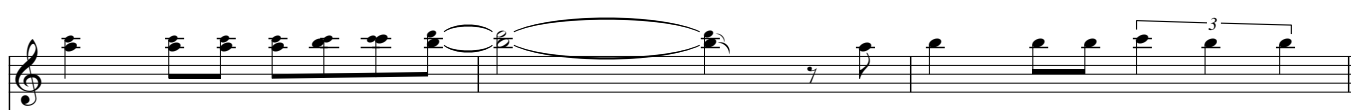
P.M.



Dm7

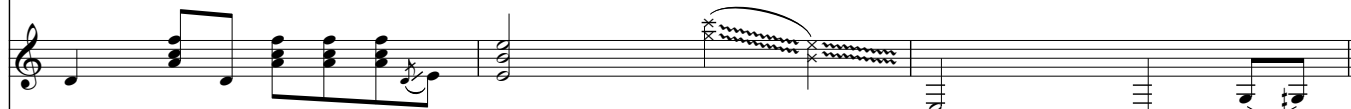
E5

N.C.



fool for your lov - ing no more, _____

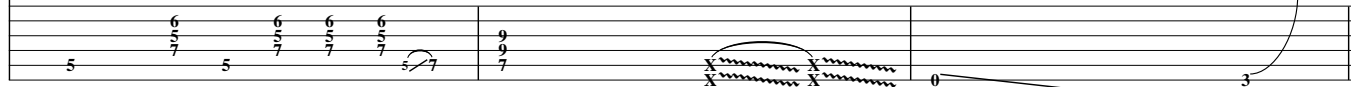
a fool for your lov - ing no



P.M.

P.S.

w/ bar



1/4

-6

Outro

A5 N.C. A5 N.C. A5

more, _____ no more, _____

Riff A End Riff A

P.M.

Gtrs. 2 & 3: w/ Riff A (6 times)

N.C. A5 N.C. A5

no more. _____ Fool ____ for you lov - ing no more. _

Gtr. 4

Riff B End Riff B

Gtr. 1

Gtr. 4: w/ Riff B (4 times)

N.C.

Gtr. 1: w/ Riff C (3 times)

A5

N.C.

A5

_____ Fool ___ for your lov - ing no more. _____ Fool ___ for your lov - ing no more. _

Gtr. 5

Riff D

End Riff D

Riff C

End Riff C

Gtr. 1

Gtr. 6 (dist.)

f

Gtr. 5: w/ Riff D (2 times)

N.C.

A5

Gtr. 6: w/ Riff E

N.C.

A5

_____ Fool ___ for your lov - ing no more. _____ Fool ___ for your lov - ing no more. _

Gtr. 7 (dist.)

f

Riff E

End Riff E

Gtr. 6

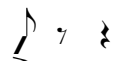
Gtr. 8 (dist.)

f

N.C.

A5 **A5

Gtrs. 1 & 4-9 tacet

Gtr. 2 
 (cont. in notation)
 rit.
 rit.

A fool for your lov - ing no

Gtr. 9 (dist.) *f* **8va*

Gtr. 6 *divisi*

14 14 19 19 15 12 13

(5) 7 7 10 8 5 5

rit.

*Refers to both gtrs.

Gtr. 8

Gtr. 7 *divisi*

15 15 17 17 13 14

(14) 14 16 16 12 14

rit.

Gtr. 5

Gtr. 4 *divisi*

7 7 9 9 5 7

(7) 7 9 9 5 7

rit.

Gtr. 1

4 4 7 5 7 3

(3) 4 4 7 5 7 3

rit.

Gtrs. 2 & 3

Gtr. 3

8va *loco*

Harm. ****w/ delay*

7 5 7 7 5 5

(2) 0 5 7 5 7 10 7 3 2 0

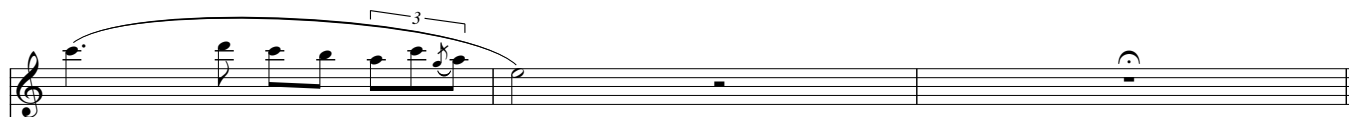
rit.

**See top of first page of song for chord diagram pertaining to rhythm slashes.

***Set for quarter-note regeneration w/ 1 repeat.

G5

A5



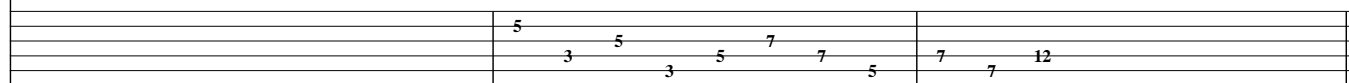
more. _____

Gtr. 1



8va - - - - -

Harm. - - - - -



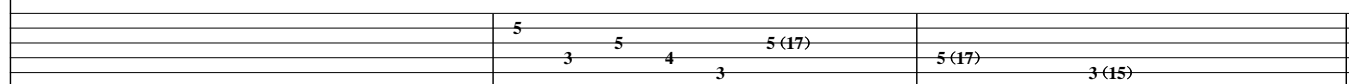
Pitch: B A G E D A

Gtr. 4



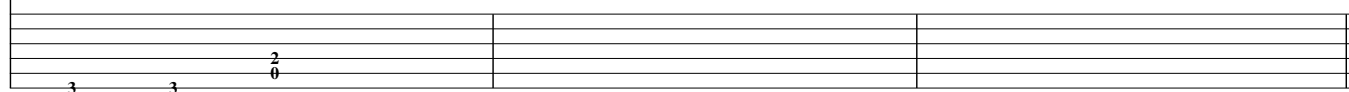
8va - - - - -

Harm. - - - - - H.H. - - - - -



Pitch: B A G E

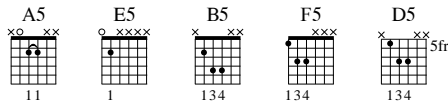
Gtrs. 2 & 3



from Whitesnake - *Whitesnake*

Give Me All Your Love

Words and Music by David Coverdale and John Sykes



Intro
Moderately fast ♩ = 136 (♩ = ♩³)

N.C. **A5 Am9 Am7 A5 Am9 Am7 F5 Gtr. 3 tacet
C5 G5 G#5

Gtr. 3 (dist.)

mf

T
A
B

*Gtrs. 1 & 2 (dist.)

mf

T
A
B

*Composite arrangement
**Chord symbols reflect implied harmony.

1. 2.

N.C.(Am) Am9 Am7 Asus4 Am7 N.C. Asus4 Am7 N.C.

1. When

Gtrs. 1 & 2

mf

T
A
B

P.M. -----| P.M. -----| P.M. P.M. - -| P.M. P.M. - -|

Verse
 N.C.(Am) Am9 Am7 Am9 Am7 N.C. F

I first saw you ba - by, you took my breath a - way. _ I knew your name _ was Trou - ble, but my

P.M. ---| P.M. P.M. ---| *let ring* -----|

*T = Thumb on 6th string

Dm C5 G5 G#5

heart got in the way. _ Could - n't stop my - self from reach - in' out, _ I could _ not turn a -

Verse
 N.C.(Am) Am9 Am7 Asus4 Am7 N.C. N.C.(Am) Am9 Am7

way. _ 2. I don't ev - en know _ your name, _ I
 hard ev - 'ry - day _ to

P.M. ---| P.M. P.M. P.M. ---| P.M. ---| P.M.

Am9 Am7 N.C. F

can't leave you a - lone. _ I'm run - 'nin' 'round in cir - cles _ like a dog with - out a bone. _ I
 love and treat you right, _ I'll rock you in the morn - in' _ and roll _ you in the night. _

P.M. P.M. ---| P.M. *let ring* -----|

T -----|

Chorus

F

Rhy. Fill 1

Gtrs. 1 & 2

Rhy. Fill 2

Gtrs. 1 & 2

[illegible]

1.

C5 G5 G#5 N.C.(Am) Am9 Am7 N.C.

all of your lov - in' to - night, ____ 3. I'll work

P.M. ---|

2.

A5 N.C. A5 Am9 Am7 A5 Am9 Am7 A5

____ to - night, ____ to - night. ____

Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 3

Gtrs. 1 & 2

Guitar Solo

Gtr. 3 tacet N.C.

F#m7 A E

Gtr. 2 15ma ---|

Gtr. 4 (dist.) 15ma ---|

slight P.H. ---| P.H. ---|

1 1/2 1 1 1 1

3 3 5 5 (5)

Pitch: D E F G F F# G# F# G# F# G# D# F D# A B A F# G#

Rhy. Fig. 2

Gtr. 1 8va ---|

**Gtrs. 1 & 2 loco

slight P.H. P.H. ---|

1 1/2 1 1 1 1

3 3 5 6 (6)

P.M. ---| P.M. ---|

let ring ---| let ring ---|

Pitch: G A B C# Eb F Eb **As before

F#m7 *15ma* **A** **E**

Harm. w/ bar

P.H.

Pitch: D A# F# A F#

*Execute vibrato and dive simultaneously.

F#m7 ****A5** **E5** **B5** **A5**

Gtrs. 1 & 2

Gtr. 4

P.H.

Pitch: F G# F

**See top of first page of song for chord diagrams pertaining to rhythm slashes.
 †Trill performed by tapping w/ edge of pick.
 ††Tap w/ edge of pick.

F5


T

E5 **D5**

(cont. in notation)

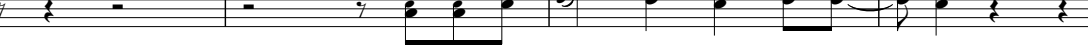
T

Am



So give me all your love to - night, _____ give me

F Dm C G



all your love _____ to - night. _____ I'll do an - y - thing you want, _____ give me all of your lov - in' to - night. _____

Verse

Am N.C. N.C.(Am) Am9 Am7

Ow! ————— 4. I am blind - ed by your smile, I'm

Gtrs. 1 & 2

slight P.H.

P.M. -----| P.M. - | P.M. -----|

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

[illegible]

Dm C5 G5 G#5 N.C.(Am) Am9 Am7 N.C.

fool for your lov - in', babe, give me all _____ your love to - night. _____ Woo.

8va ---

P.M. -----| P.M. -- -| P.M. -- -|

Outro-Chorus

N.C.(Am) Am9 Am7 Am9 Am7

So give me all your love to - night, give me

8va - - - - -
loco

P.H.

P.M. - - - - - | P.M. - - | P.M. - - - - - | P.M. - - |

Pitch: D E D E D

F D5

all your love to - night. I'll do an - y - thing you want, give me

P.M. - - - - - | T - - - - - |

let ring - - - - -

C5 G5 F5 G5

all of your lov - in' to - night. An - y - thing you want from me. So give me

P.M. - - - - - |

N.C.(Am) Am9 Am7 Am9 Am7 F

all your love to - night. give me all your love to - night.

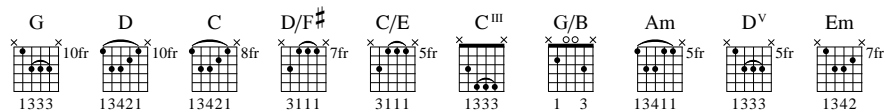
P.M. P.M. P.M. P.M.

let ring - - - - -

from Whitesnake - *Whitesnake*

Here I Go Again

Words and Music by Bernie Marsden and David Coverdale



Intro

Moderate Rock ♩ = 89

*Gtr. 1

mp

**Gtr. 2

mp
let ring throughout

T 12 12 10 11 12 12 12 10 11 10 10 12 12 12 12 11 12

A 8 10 10 11 10 10 12 12 12 12 11 12

B 8 10 10 11 10 10 12 12 12 12 11 12

*Kybd. arr. for gtr.
**Kybd. arr. for gtr.

***Gtr. 3

mf
w/ fingers

let ring -----|

T 7 10 8 7 8 10 7 10 8 8

A 0 0 8 7 8 10 0 10 0 8

B 8 10 8 7 8 10 0 10 0 8

***Kybd. arr. for gtr.

Verse

Gtr. 2 tacet

G

Rhy. Fig. 1

Gtr. 1

1. I don't know _____ where I'm go - in', but I sure __ know where I've

Gtr. 3

Rhy. Fig. 1A

let ring -----|

7 10 8 7 8 10 7 10 8 8

0 0 8 7 8 10 0 10 0 8

8 10 8 7 8 10 0 10 0 8

C G D/F# C/E D (5) 5fr C^{III} G/B

been. _____ Hang - in' on the prom - is - es _____ and the songs of yes - ter - day, _____

let ring -----|

8	7	8	10	7	10	8
				0	0	
8						8

Am D^v C (6) 8fr B (6) 7fr Am

and I've made up my mind, _____ I ain't wast - in' no _____ more time. _____

let ring -----|

10	7	9	10
0	0	0	

D^v Em Gtr. 1 End Rhy. Fig. 1 Gtr. 2 tacet Am C

_____ Here I go a - gain, _____ here I go a - gain. _____

let ring -----|

	12	
	14	12
12		

End. Rhy. Fig. 1A

7	10	7	8	8	8
0		7		0	8

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 1A (1st 9 meas.)

D

*Chord symbols reflect overall harmony.

*Composite arrangement

Chorus

Gtr. 3 tacet

G C D C D G C

here I go a - gain _ on my own, _ go - in' down the on - ly road _ I've ev - er known. _

Gtrs. 4 & 5 Rhy. Fig. 2

P.M. -|

D C D G C D C5 G/B

_ Like a drift - er I _ was born _ to walk a - lone. _

End Rhy. Fig. 2

P.M. --| P.M. --|

Am7 D Am7

And I've made up my mind, _ I ain't wast - in' no more time. _

P.M. -----| P.M. -----| P.M. --|

Verse

D C D G * D/G C/G

3. I'm just an - oth - er heart in need of res - cue, _____

Riff A1

Gtr. 6 (clean)

mf

w/ reverb & chorus

let ring -----|

let ring -----|

Gtrs. 4 & 5

Riff A

Gtr. 4

P.M. -----

Riff B

Gtr. 5

End Riff B

*Bass plays G.

Gtr. 5 tacet

G

D/G

C/G

G

D/F#

wait - in' on love's sweet char - i - ty. _____

And, I'm gon - na hold on for the

Gtr. 6

let ring -----|

Gtr. 4

P.M. -----

Pre-Chorus

Gtr. 6 tacet
Am7

C/E C5 G/B D

rest of my days. _____ 'Cause I know what it means _____ to

Gtr. 6 End Riff A1

let ring -----|

0 0 0

2 3 2

Gtr. 4 Gtrs. 4 & 5 End Riff A Rhy. Fig. 3

P.M. -----| 1/2 P.M. -----| P.M. - -| P.M. - - -

0 0 0 0 0 3 2 (2) 0 0 0 0 5 7 5 0 0 7 5 7 9 7 (7) 3 2

Am7 D C5 D5

walk a - long _____ the lone - ly street _____ of dreams. _____ And

Gtrs. 4 & 5 End Rhy. Fig. 3

P.M. -----| P.M. - - -| P.M. - - -

0 0 0 0 5 7 5 0 0 7 7 5 5 7 7 7 0 0

Chorus

Gtrs. 4 & 5: w/ Rhy. Fig. 2

G C D C D G C

here I go a - gain _____ on my own, _____ go - in' down the on - ly road _____ I've ev - er known. _____

D C D G C D C5 G/B

Like a drift - er I _____ was born _____ to walk a - lone. _____

Am7 D Am7

And I've made up my mind, _____ I ain't wast - in' no ___ more time, _

Gtrs. 4 & 5

P.M. -----| P.M. -| P.M. -----| P.M. - --

Bridge

D E5 A5

but here I go a - gain. _____ Here I go a - gain. _

Gtrs. 4 & 5 Gtr. 4

P.M. ---| P.M. -| P.M. ----| P.H. P.M. -|

8va ----| loco

Pitch: E

Gtr. 5

P.M. -| P.M. ----| P.H. P.M. -|

8va ----| loco

E5 Esus2 A5

Here I go a - gain. _

Gtrs. 4 & 5

P.M. ---| P.M. -----| P.M. ----|

E5 Esus2 A5 E5

Here I go.

P.M. --| P.M. ----| P.M. -----| P.M. ----| P.M. --| P.M. --|

7 9 7 2 4 0 2 0 2 9 9 7 3 2 0 3

Guitar Solo

Gtrs. 4 & 6: w/ Riffs A & A1
Gtr. 5: w/ Riff B

A5 C D G D/G C/G

Gtr. 7 (dist.)

f rake --|

2 7 7 2 5 7 8 8 7 8 5 7 14 11 12

G D/G C/G G D/F#

8va-1 loco

Harm.

*Played behind the beat.

14 14 16 16 14 12 14 10 12 11 10 12 12 12 12 19 17 17 17 15 17 15 15 7

C/E C5 G/B

Gtr. 7 loco

P.M. ----|

Gtr. 5

8 10 12 10 12 14 10 12 14 12 14 15 12 14 16 14 16 17 14 16 17 15 17 17 19

Pre-Chorus

Gtrs. 4 & 5: w/ Rhy. Fig. 3

Gtr. 7 tacet

Am7 D Am7

8va --- 7

'Cause I know what it means _____ to walk a - long _____ the lone - ly street _____ of dreams. _____

Gtr. 7

1/2

19

Chorus

Gtrs. 4 & 5: w/ Rhy. Fig. 2

D C5 D5 G C D C D

_____ And here I go a - gain _____ on my own, _____ go - in'

G C D C D G C

down the on - ly road _____ I've ev - er known. _____ Like a drift - er I _____ was born _____ to walk a - lone. _____

Gtrs. 4 & 5: w/ Rhy. Fig. 3

Am7

D C5 G D

_____ { And I've made up my mind, _____ } _____ to

{ 'Cause I know what it means _____ }

Outro-Chorus

Begin fade

Gtrs. 4 & 5: w/ Rhy. Fig. 2 (till fade)

Am7 D C5 D5 G C

walk a - long _____ the lone - ly street _____ of dreams. _____ } And here I go a - gain _____ on my own, _____

D C D G C D C D

_____ go - in' down the on - ly road _____ I've ev - er known. _____ Like a

G C D C5 G

drift - er I _____ was born _____ to walk a - lone. _____

Fade out

from Whitesnake - *Whitesnake*

Is This Love

Words and Music by David Coverdale and John Sykes

Intro

Moderately slow ♩ = 91

N.C. **Em11 Em9/B Em9/C

(Keyboard) 12 sec. *Gtr. 1 (clean)

mf
w/ chorus
let ring throughout

Harm. - - - - -
w/ bar

*w/ Fender Strat - pickup selector set to neck pickup; two gtrs. arr. for one.
**Chord symbols reflect implied harmony.

Em11 Em9/B Em9/C Em11 Em9/B Em9/C

Harm. - - - - -
w/ bar

Pitch: G

Verse

Cmaj7 Bm7 Am7 G F N.C. Em11

1. I should have known _ bet - ter _ than to

w/ bar

Pitch: G

Em9/B Em9/C Em11 Em9/B Em9/C

let you go a - lone. ____

It's times _ like these, _ can't _ make it on _ my own. ____

Harm. - - - - -
w/ bar

Pitch: G

Em11 Em9/B Em9/C Cmaj7 Bm7 Am7 G F

Wast - ed days, _ and sleep - less nights _ and I can't wait to see _ you a - gain. _

Harm. -----|
w/ bar

(4) 7 7 7	2 4 0 3 4 0 4	8 7 5 3 0 9 7 5 4 0 9 7 5 5 3
-----------	---------------	-------------------------------------

Verse

Em11 Em9/B Em9/C

2. I find _ I spend _ my time _ wait - in' on _ your call. _

w/ bar w/ bar

(0) (4) (3) 1 2 0 2	0 3 0 2 4 0 3 4 0 4
---------------------------	---------------------

Em11 Em9/B Em9/C Em11

How can I tell _ you, babe, _ my back's a - gainst _ the wall. _ I need you by _ my side _ to

Harm. -----| Harm. -----|
w/ bar w/ bar

(4) 5 7 7 7	2 4 0 3 4 0 4	7 7 7
-------------	---------------	-------

Pitch: G

Em9/B Em9/C Cmaj7 Bm7 Am7 G F

tell me it's _ all _ right, _ 'cause I don't think I can take an - y - more. _ Is this love _

w/ bar

2 4 0 3 4 0 4	8 7 5 3 0 9 7 5 4 0 9 7 5 5 3	1 2
---------------	-------------------------------------	-----

Chorus

Csus2 D/C Bm7

that I'm feel - in'? Is this the love that I've been

Riff A

Gtr. 1

w/ bar

3 4 0 3 5 4 0 3 2 4 0 3

Rhy. Fig. 1

Gtr. 2 (dist.)

mf

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

1 0 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2

Cmaj7 Bm7 Am7 G Csus2 D/C

search - in' for? Is this love, or am I dream - in? This must be love, —

Riff B

*Gtr. 3 (dist.)

mf

1/2 w/ bar w/ bar

14 14 12 15 12

-1/2

Riff B1

*Gtr. 4 (dist.)

mf

1 w/ bar w/ bar

15 15 13 12 13

-1/2

*Four gtrs. arr. for two throughout.

End Rhy. Fig. 1

Gtr. 2

Gtr. 1

Gtr. 1 divisi

w/ bar w/ bar

8 7 5 3 3 4 0 3 5 4 0 3

Verse

Em11 Em9/B Em9/C Gtrs. 3 & 4 tacet Em11

3. Can't stop the feel - in', _ I've been this way _ be - fore. _ But, with you I've found the key to

w/ bar

✓11

w/ bar

✓14

Harm. -----| w/ bar

(4) 7 7 2 4 3 4 0 4 5 7 7 12 12

Pitch: G

Em9/B Em9/C Em11 Em9/B Em9/C

o - pen an - y door. _ I can feel my love _ for you _ grow - in' strong - er day _ by _ day. _ And

Gtr. 1

Harm. -----| Harm. -----| w/ bar

(12) 7 5 7 3 0 4 7 7 2 4 0 3 4 0 4

Pitch: G

Cmaj7 Bm7 Am7 G F

I can't wait to see you a - gain, _ so I can hold _ you in my arms. _ Is this love _

Rhy. Fig. 2 End Rhy. Fig. 2

w/ bar w/ bar

8 7 5 3 0 1 2 8 9 10 8 8 7 5 3 0 10

Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Csus2

Csus2 D/C Bm7 Gtrs. 3 & 4: w/ Riffs C & C1 Cmaj7 Bm7 Am7 G F

 — (Is this love?) or am I dream - in? — This must be love, — 'cause it's real - ly got a hold on me, —

N.C. Em9

Gtr. 5 (dist.)

The musical notation for Gtr. 5 (dist.) consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with two measures of whole rests, followed by a quarter rest, then a quarter note F#4, and a quarter note G#4. A double bar line follows. The second measure of the second system contains a triplet of eighth notes: F#4, G#4, and A4, marked with a bracket and the number '3'. This is followed by a half note A4, a half note B4, and a half note C5, all beamed together. The bottom staff is in bass clef. It contains a double bar line, followed by a half note D3, a half note C3, and a half note B2, all beamed together. A double bar line follows. The final measure contains a half note A2, a half note G2, and a half note F2, all beamed together. The notation includes dynamic markings 'mf' and 'w/ neck pickup' below the triplet. Fingering numbers '14' and '12' are written below the bottom staff, corresponding to the notes in the final measure.

Gtr. 1

w/ bar

(0)
1
2

3 0 (0)

[illegible]

The musical score for 'Riff D' and 'End Riff D' is presented in two systems. The first system shows the beginning of the riff, starting with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. A wavy line indicates a sustained or vibrato effect. The second system shows the end of the riff, also with a wavy line. Below the staff, the fretboard positions are indicated by numbers: 2, 4, 0, 3, 4, 0, 4 for the first system, and 2, 4, 0, 3, 4, 0, 4 for the second system. A bar line is marked with '(4)'.

Riff D

End Riff D

w/ bar

2 4 0 3 4 0 4 (4) 2 4 0 3 4 0 4

Gtr. 1: w/ Riff D (3 times)

Gr. 5

Em9/B Em9/C

*Switch to bridge pickup.

Em9/B Em9/C

Em9/B Em9/C

8va

Gtr. 5

Gtr. 1

w/ bar

Em9/B Em9/C

8va

w/ bar

Gtr. 1: w/ Rhy. Fig. 2
Gtrs. 3 & 4: w/ Riffs C & C1
Cmaj7 Bm7 Am7 G F

Is this love

Outro-Chorus

Gtr. 1: w/ Riff A (1st 4 meas. till fade)
Gtr. 2: w/ Rhy. Fig. 1 (till fade)
Gtr. 5 tacet

Gtrs. 3 & 4: w/ Riffs B & B1 (till fade)

that I'm feel - in'? Is this the love that I've been search - in' for? Is this love, or am I dream - in? Is this the love that I've been search - in' for? Is this love, (Is this love? Is this love?)

Bkgd. Voc.: w/ Voc. Fig. 1 (till fade)

or am I dream - in'? Is this the love that I've been search - in' for?

Begin fade

Or am I dream - in'? Is this the love that I've been search - in' for? Is this love, or am I dream - in'? Is this the love that I've been search - in' for?

from Whitesnake - *Slide It In*

Love Ain't No Stranger

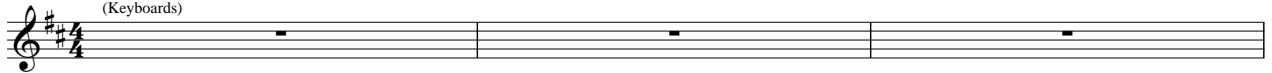
Words and Music by David Coverdale and Mel Galley

Intro

Moderately ♩ = 113

*D G A Bm D G

(Keyboards)



*Chord symbols reflect overall harmony.

Verse

A Bm D G A Bm



1. Who knows — where the cold wind blows? —

D G A Bm D G



I ask my friends, but no - bod - y knows. — Who am I — to be -

A Bm Em A



lieve in love? — Oh, — love ain't no stran -

D/F# Gadd9 Asus4 B7sus2 D/F# Gadd9 A B7sus2



ger, hmm. —

**Gtr. 1 (acous.)

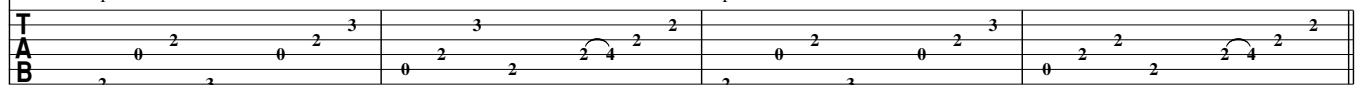
Riff A



mf
let ring throughout

***T

T



**Doubled throughout

***T = Thumb on 6th string

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Verse

Gtr. 1: w/ Riff A (1 1/2 times)

D/F# Gadd9 Asus4 B7sus2 D/F# Gadd9

2. I looked a - round, what did I see? — Bro - ken heart - ed peo - ple

A B7sus2 D/F# Gadd9 Asus4 B7sus2

star - ing at me, — all search - ing 'cause they still be - lieve, —

Interlude

Faster ♩ = 125

Gtrs. 1 & 2 tacet

Bm

Em A7

oh, — love ain't no stran - ger.

Rhy. Fig. 1

*Gtrs. 1 & 2

*Gtr. 2 (elec.) w/ clean tone, played *mf*.

**Gtr. 3 (elec.)

f
w/ dist.
steady gliss.

**Doubled throughout

Gtr. 3 A5 E

P.M. — — P.M.

Verse

2nd time, Gtr. 3: w/ Rhy. Fill 1

Bm

3. I was a - lone _____ sion _____ and I need-ed love, _____ so much I
- of a soul in need, _____ I look for mer-

steady gliss.

P.M. - 4

E

D5

Bm

sac - ri - ficed _____ all I _____ was dream - ing of. _____ I heard no
- cy when my heart _____ be - gins _____ to bleed. _____ I know good

warn - ing, _____ but a heart can of tell. I feel the
lov - ing, _____ I'm a friend of pain, but when I

Rhy. Fill 1

Gtr. 3

E D5 Bm

emp - ti - ness ____ of the love ____ I know so ____ well. ____
 read be - tween ____ the lines, ____ it's all the same. ____

steady gliss.

Chorus

G5 D5 A5 G5 D5

Love ain't no stran - ger. ____

P.M. - -|

A5 G5 D5 A5

I ain't no stran - ger. Love ain't no stran - ger. ____

P.M. - -|

To Coda 1.

G5 D5 A5 Bm

I ain't no stran - ger to love, ____ no, ____ no,

P.M. - -| P.M. - -|

steady gliss.

Gr. 1: w/ Riff B (1 1/4 times)

D/F#

Gadd9

A

Bm7

D/F#

Gadd9

Gr. 4

A

Bm7

D/F#

Gadd9

A

B7sus2

D/F#

Gadd9

A

Bm7

Gr. 4

Gr. 1

D/F#

Gadd9

A

8va

Bridge

Slower ♩ = 116

Gtr. 1: w/ Riff A (1 1/2 times)

Gtr. 4 tacet

D/F# Gadd9 Asus4 B7sus2 D/F# Gadd9

So, who knows ____ where the cold wind blows? _ I ask my friends, but

A B7sus2 D/F# Gadd9 Asus4 B7sus2

no - body - y knows. _ Who am I ____ to ____ be - lieve in love? _

Interlude

Faster ♩ = 127

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Em

A7

Bm

Lord, have mer - cy, love ain't no stran - ger. _____

Gtr. 3

steady gliss.

4 2 2/4 4 4

17 17 2 2

A5

E

I ain't no

P.M. - - -

X X 4 2 4 4 2 2 4 2 4 4 2 0

0 0 1 2 2 0

Bm

A5

stran - ger.

0 0 1 2 2 0

4 2 4 4 4 2 4 4 4 2 4 2

4 2 4 4 4 2 4 4 4 2 4 0

E D E

Verse
Bm

5. I was a - lone _____ and I need - ed love, _

steady gliss.

E

D5

so much I sac - ri - ficed _____ all I _____ was dream - ing of. ____

Bm

Can't hold the pas - sion _____ of a soul in

P.M. ---| P.M. ---|

E

D5

Bm

D.S. al Coda

need. ____ I look for mer - cy when my heart be - gins to bleed. ____

P.M. *steady gliss.*

⊕ Coda

Outro

Gtr. 3 tacet
D/F#

Gadd9

A

Bm7

Love ain't no

*Gtrs. 1 & 5

T

*Gtr. 5 (elec.) w/ slight dist. & chorus, played *mf*.

D/F#

Gadd9

A

B7sus2

stran - ger. Love ain't no

T

D/F#

Gadd9

A

Bm7

D/F#

Gadd9

A5

stran - ger.

T

T

Free time

Bm7

I ain't no stran - ger.

from Whitesnake - *Slip of the Tongue*

Sailing Ships

Words and Music by David Coverdale and Adrian Vandenberg

Intro

Moderately slow ♩ = 78

Am7

(Keyboard)

Am G C G Am G F#sus2

*Gtr. 1 (elec.)

mf

w/ clean tone
w/ fingers
let ring throughout

TAB

1	2	3	0	3	0	3	1	0	3	0	1	0	0	1	0	0	3	5
0	2	2	2	2	0	0	0	3	2	0	3	1	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

*Doubled w/ Coral Electric Sitar.

G F E Am13

3 4 5 4 3 4 5 1 2 3 0 1 2

1 2 0 3 5 3 0 4 (4) 2

0 0 2 4 0 3 0 4 (4) 2

Am G C G Am G F#sus2

**Gtrs. 1 & 2

w/ fingers
let ring throughout

1 2 3 0 3 0 3 1 0 3 0 1 0 0 1 0 0 3 0 3 5

0 2 2 2 0 0 3 2 0 3 1

**Gtr. 2 (acous.), played *mf*
Composite arrangement

G F E Am13

3 4 5 4 3 4 5 1 2 3 0 1 2

1 2 0 3 5 3 0 4 (4) 2

0 0 2 4 0 3 0 4 (4) 2

Dm(add9) Bbadd#11 C F

Gtr. 3 (elec.)

mf
w/ dist.

10 11 13 15 15 13 13 10 8 8 10

Riff A

Gtrs. 1 & 2

6 7 7 6 0 7 6 7 6 0 7 8 7 6 7 8 6 5 5 3 5 5 6 5 6 5 6 6 8 7 5 6 6

Bb Csus4 C G

10 15 15 17 17 18 17 (17) 15 15

*Roll back vol. control.

End Riff A

5 3 3 3 6 6 5 5 5 5 5 3 4 5 3

Verse

Gtr. 3 tacet

Am G C G Am G F#sus2

1. Do you re-mem - ber stand - in' on the shore, your

Gtrs. 1 & 2

1 2 2 3 0 3 0 0 3 1 0 0 3 0 1 0 0 0 1 0 0 3 0 3 5 0 2 0 3 1

G F E Am13

head in the clouds, _____ your pock-ets filled with dreams? _

3 4 5 4 3 4 1 2 0 1 2 | 1 2 3 4 0 3 5 3 0 4

Am G C G Am G Fsus2

Bound for glo - ry on the sev - en seas _ of _ life, _ but the

1 2 3 0 3 0 3 1 | 0 0 3 0 1 0 0 1 0 0 3 5

G F E Am(add9)

o - cean is deep - er than it seems. _

3 4 5 4 3 4 1 2 0 1 2 | 0 1 4 2 0

Am G C G Am G F#sus2

The wind was with _ you when you left on the morn - in' tide. ____ You

Gtr. 4 (elec.)

mf
w/ clean tone
w/ pick & finger

12
10

Riff B1

Gtr. 2

0 1 2 3 0 3 0 3 1 0 3 0 1 0 0 1 0 3 0 3 5
0 2 2 2 0 0 3 2 0 3 1

Riff B

Gtr. 1

0 1 2 3 0 3 0 3 1 0 3 0 1 0 0 1 0 3 0 3 5
0 2 2 2 0 0 3 2 0 3 1

Gtr. 4 tacet

G F E Am13

set your sail ____ for an is - land ____ in the sun. ____

Gtr. 2

3 4 5 4 3 4 5 1 2 3 0 1 2 1 9 11 8 11 9 8
3 1 0 0

End Riff B1

Gtr. 1

3 4 5 4 3 4 5 1 2 3 0 1 2 1 2 4 0 3 4 2 1
3 1 0 0

End Riff B

Am G C G Am G F#sus2

On the hor - i - zon, dark clouds ____ up a - head, _

Gtr. 4

Gtrs. 1 & 2

Gtr. 4 tacet

G F E Am7

for the storm has just ____ be - gun. _____

Gtr. 2

Gtr. 1

Pre-Chorus

Gtrs. 1 & 2: w/ Riff A

Dm Bb C F

Take me with ____ you. ____ Take me far ____ a - way ____

B \flat Csus4 C G

and lead me to the dis - tant shore.

*Gtr. 5 (acous.)

f w/ pick

3 2

*Doubled throughout

Chorus

Em(add9) G Aadd4 Em(add9) G Aadd4

Sail your ship a - cross the wa - ter.

Gtr. 6 (elec.)

f *mf*

w/ dist.

10 4

**Vol. swell

Gtr. 5 **Riff C** **End Riff C**

let ring throughout

0 2 4 0 4 2 0 3 2 0 3 5 4 0 0 2 4 0 4 2 0 3 2 0 3 5 4 0 0

Gtr. 5: w/ Riff C

Em(add9) G Aadd4 Em(add9) G Aadd4

Spread your wings a - cross the sky.

Gtr. 6

9 7 14 12 14 16 12 14

A9(no3rd) C Dadd4 A9(no3rd) C Dadd4

Take the time _ to see _ you're the one _ who holds _ the key, _

Gtr. 6

16 14 12 9 14 (14) 12

Gtr. 5

0 2 0 0 2 0 3 2 0 3 5 4 0 0 0 2 0 0 2 0 3 2 0 3 5 4 0 0

Gtr. 6 tacet Cmaj9 D6 Asus2

or sail - ing ships _ will _ pass _ you _ by. _

Gtr. 5

8va -----| 8va -----|

loco loco

Harm. -----| Harm. -----|

3 5 5 5 5 3 5 7 7 7 7 0 0 4 2 0

Pitch: D G E B G

Interlude

Gtrs. 1 & 2: w/ Riffs B & B1
Gtr. 5 tacet

Am G C G Am G Fsus2

8va -----|

Gtr. 7 (elec.)

mf

w/ dist. w/ bar -----| w/ bar -----|

19 (19) 17 15 17 (17) 15 17 20 (20) 17 15 17 16 16 17 19 +1 -1/2

G F E Am13

8va - 1

loco

w/ bar -| w/ bar -----| w/ bar -----|

(19) 19 17 16 14 16 (16) 12 16 (16) (16)

-1 -1/2 -1

Verse
Am G C G Am G F#sus2

2. You cry for mer - cy when you think you've lost your way. You

Gtr. 7

8va - 1

* w/ bar -----|

20

*Vol. swell -3 1/2

Gtrs. 1 & 2

1 2 3 0 3 3 1 0 3 1 0 0 0 1 0 3 0 3 5

0 2 2 2 0 0 3 2 0 3 1

Gtr. 7 tacet

G F E Am13

drift a - lone if all your hope is gone. But

Gtr. 2

3 4 5 4 3 4 1 2 3 0 1 2 1 17 15 12 16 17 15

3 1 0 0 14 16 12 15 12 16

Gtr. 1

3 4 5 4 3 4 1 2 3 0 1 2 1 5 3 0 4 5 3

3 1 0 0 2 4 0 3 5 3 0 4

Am G C G Am G F#sus2

find the strength _ and you _ will see _ that you con - trol _ your des - ti - ny _

Gtr. 7

Gtr. 8 (7-str. elec.) *mf* w/ dist.

Gtr. 9 (7-str. elec.) *mf* w/ dist. *divisi*

Gtr. 4

Gtrs. 1 & 2

The musical score is divided into five systems, each corresponding to a different guitar track. The first system features vocal lyrics and guitar tracks 7, 8, and 9. The second system continues the vocal line and includes guitar tracks 8 and 9. The third system features guitar track 4. The fourth system features guitar tracks 1 and 2. The score includes various musical notations such as treble clefs, stems, beams, and fret numbers. Guitar tracks 8 and 9 are marked with *mf* and *w/ dist.*. Guitar track 4 has a *divisi* marking. The score also includes a variety of guitar-specific notation, including fret numbers, bends, and effects.

Gtr. 4 tacet

G F E Am(add9)

af - ter all — is — said and done. —

Gtr. 7

Gtr. 8

Gtr. 9

Gtrs. 1 & 2

Pre-Chorus

Gtrs. 1 & 2: w/ Riff A
Gtrs. 7, 8 & 9 tacet

Dm Bb C F

So take me with — you. — Take me far — a - way —

Gtr. 10 (7-str. elec.)

mf
w/ dist.

Gtr. 11 (7-str. elec.) w/ dist. *mf*

Gtr. 12 (7-str. elec.) w/ dist. *mf*
divisi

B \flat Csus4 C G

and lead me to _____ the dis - tant shore. _____

Gtr. 10

10 13 12 10

Gtr. 11

11 10 13 12

Gtr. 12

10 10 12

Gtr. 5

3 2

The musical score is for a guitar track, likely for a recording session. It features four guitar parts: Gtr. 5, Gtr. 10, Gtr. 11, and Gtr. 12. The key signature is B-flat major, and the tempo is marked with a '4' (quarter note). The vocal line is written in a treble clef with a key signature of one flat. The lyrics are 'and lead me to _____ the dis - tant shore. _____'. The guitar parts are written in a treble clef with a key signature of one flat. Gtr. 10, 11, and 12 have fret numbers (10, 13, 12, 10, 11, 10, 13, 12, 10, 10, 12) and bends (indicated by a wavy line) at the end of the phrase. Gtr. 5 has a wavy line at the end of the phrase. The score is divided into four systems, each corresponding to one of the guitar parts.

Chorus

Em(add9)

G

Aadd4

Gtrs. 10, 11 & 12 tacet

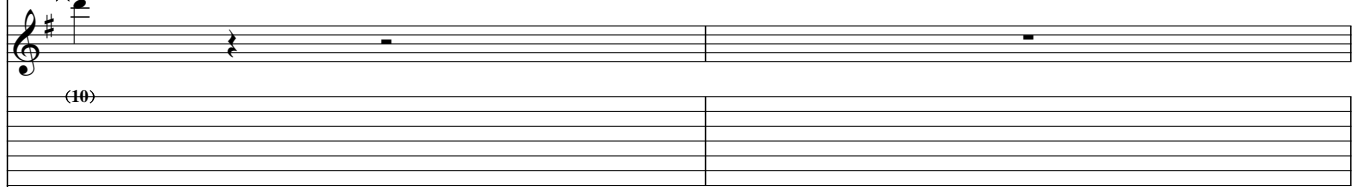
Em(add9)

G

Aadd4



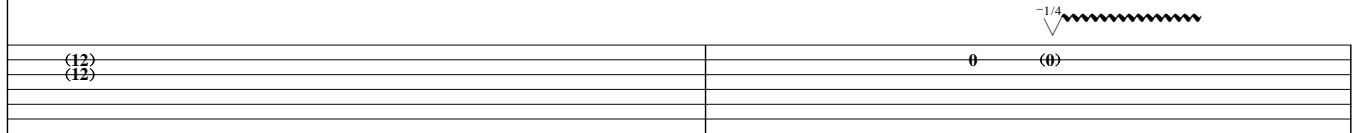
Gtr. 10



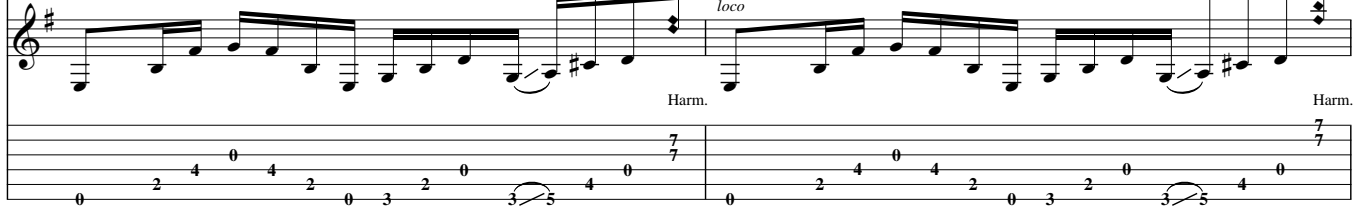
Gtr. 11



Gtr. 12
divisi



Gtr. 5



Em(add9)

G

Aadd4

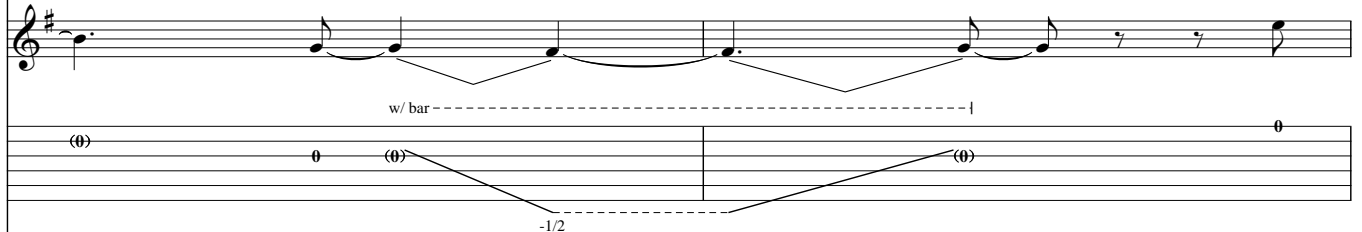
Em(add9)

G

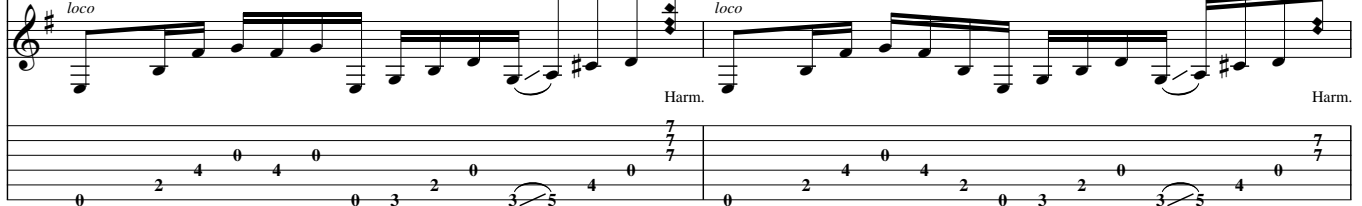
Aadd4



Gtr. 7



Gtr. 5



A9(no3rd) C Dadd4 A9(no3rd) C Dadd4

Take the time — to see — you're the one — who holds — the key, —

Harm. —

12 7 (7) -1

loco 8va 7 loco 8va 7 Harm. Harm.

0 2 0 0 2 0 3 2 0 3 5 4 0 7 0 2 0 0 2 0 3 2 0 3 5 4 0 7

Cadd9 Dadd⁹ C D

or sail - ing ships — will pass, — sail - ing ships — will pass — you, —

Gtr. 7 ~ w/ bar | Harm. w/ bar — — — — |

(7) 7 -2

Gtr. 5 loco Gtr. 9

3 2 0 3 0 2 3 5 4 0 5 0 4 5 7 5 5 5 5 5 7 9 7 7 7 7 9

3 5 7 9

C

Asus2

sail - ing ships _ will pass _ you by. _____

Gtr. 10 *8va* -----

15	17	19

Gtr. 11

Gtr. 12
divisi

17	19	17	
17	19	16	

Gtr. 5

Gtr. 9

10	12	14
----	----	----

Interlude

Gtr. 5, 9, 11 & 12 tacet

D5

G5 A5

G5 A5

N.C.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a multi-stem format, showing different guitar parts. The top staff is a vocal line in treble clef. Below it, the guitar parts are labeled: "Gtrs. 8 & 10", "Gtr. 10", "Gtr. 8", and "Gtrs. 13 & 14 (elec.)". The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *w/ dist.* (with distortion). The guitar parts feature complex fingerings, including a "loco" section and a "divisi" section. The score is presented in a clean, professional layout with a white background and black notation.

D5

Gtr. 15 (elec.)

F5 C5 G5

f
w/ dist. & wah-wah

Gtr. 10

Gtr. 8

Gtrs. 13 & 14

Gtrs. 9 & 11 tacet
G5 A5 G5 A5 N.C.

D5

Gtr. 15

*Gtrs. 8 & 10

P.H.

*Composite arrangement

Pitch: F#

Gtrs. 9 & 11

Gtrs. 13 & 14

Gtrs. 8, 9, 10 & 11 tacet

D5 F5 C5 G5 Gmaj7 G5 Gmaj7

Gtr. 15

Gtrs. 9 & 11

Gtrs. 8 & 10

Gtrs. 13 & 14

P.M. P.M. P.M. P.M.

F5 G5 F5 G5 N.C. Dm Bb

Spread your wings _ and you _ will see _____

Gtr. 13

P.H.

Gtr. 14

C F Bb Csus4 C

you con - trol _____ your des - ti - ny, _____ so sail - ing ships _ don't pass _ you by. _

Gtrs. 13 & 14

G5

Gtrs. 8 & 10

Gtrs. 13 & 14

w/ bar

slack

Guitar Solo

A5 Asus2 G/B C5 D5

8va

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

21

C5 D5 A5 Asus2 G/B

8va -----

15 (15) 13 15 13 12 13 17 (17) 15 17 (17) 17 19 17 17 20 18 17 18 19 17 18 13 12 13 12 15 13 0 12 13 14 12 8 7 5 7 7 (7) 5

12 (12) 10 12 10 13 12 14 (14) 12 14

17 (17) 15 17 15 17 19 (19) 17 19

8va -----

17 (17) 15 17 15 17 19 (19) 17 19 (19) 17 19 17 20 18 17 18 19 17 18 13 12 13 12 15 13 0 12 13 14 12 8 7 5 7 7 (7) 5

P.M. ---| P.M. - -| P.M. - -| P.M. - -|

1 0 3 0 3 1 0 3 2 2 0 3 2 0 0 0 0 0 2 2 2 2

C5

D5

[illegible]

A5 G5 C5 D5

8va-----

17 17 12 12 15 15 19 19 15 24 24 20 22 20 19 17 20 19 17 19 17 14 17 14 17 14 17 14 12

12 12 5 5 10 10 10 10 12 20 20 19 17 15 14 12 15 13 14 12 14 12 10 12 14 12 12

17 17 13 13 15 15 15 15 12 19 20 19 17 15 14 12 15 13 14 12 14 12 10 12 10 12 9 10

13 13 10 10 12 12 15 15 8 15 15 14 12 10 8 12 10 8 9 7 9 7 5 7 5 3 5 3

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

2 2 0 0 2 2 0 0 0 0 1 0 1 0 2 2 2 2 0 0 0 0 0

0 0

Gtrs. 9 & 11 tacet
Bsus4

Gtr. 8

P.M. -----|

9 11 9 14 14 14 16 16

Gtr. 10

P.M. -----|

9 11 9 14 14 14 16 16

Gtrs. 13 & 14

P.M. -----|

P.M. -----|

P.M. -----|

0 0 4 4 2 2 2 2 2 2 2 2 11

17 17 17 17 17 (17) 17 16 17 19 21 22

17 17 17 17 17 (17) 17 16 17 19 16 17

0 0 4 4 2 2 2 2 2 2 2 2 2 4 5 4

Chorus

Em

C

Gtrs. 8 & 10 tacet

D

G

So take me with you. Take me far a - way.

Gtr. 8

8va -- 7

Gtr. 10

8va -- 7

Gtr. 13

P.M. --- P.M. ---

Gtr. 14

P.M. --- P.M. ---

C Dsus4 D G5 A5 G5 A5

We'll ride the wind _____ a - cross _____ the sky. _____

Gr. 13

P.H. 6

12 12 (12) 8 7 7 7 9 9 9 9 7 9 9 X 1/2 (9) (9) 7 9 7 9 7

Pitch: D#

Gr. 14

P.M. ---

5 5 8 7 7 7 9 9 9 9 7 9 9 X 7 7 9 7 9 7

Em C D G

Spread your wings _ and you _ will see _____ you con - trol _____ your des - ti - ny, _____

1 1 3 3 0 2 4 0 2 4 4

2 9 (9) 0 0 2 2 0 0 2 4 4

0 7 (7) 0 0 2 2 3 0 2 3 0 2 2

C D C D

so sail - ing ships _ don't pass, ____ sail - ing ships _ don't pass _ you,

Gtrs. 13 & 14

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

C D E5 N.C.

sail - ing ships _ don't pass _ you by. _____

D₉ Cmaj7

Ba - by, ba - by, ba - by, ba - by, you'll find that you're ____ the on - ly

8va -----| loco

A.H. -----|

let ring -----|

A5 N.C.

one _ can sail your ship a - cross the ____ sky. _____

steady gliss.

Outro
 Free time
 E5

Gr. 10

Gr. 11

Gr. 8

Gtrs. 13 & 14

8va -----|

Harm. -----|
w/ bar -----|

(5) 5 (5) -1

8va -----|

Harm. -----|
w/ bar -----|

(5) 5 (5) -1

8va -----|

Harm. -----|
w/ bar -----|

5 7 -1 1/2 -1

(2) (2) (2) (6)

from Whitesnake - *Slide It In*
Slide It In
 Words and Music by David Coverdale

Intro

Moderately ♩ = 130

A D/A A N.C. D G D G D N.C. A D/A A N.C.

Gtr. 1 (dist.)

f w/ slight chorus string noise let ring -- | string noise

T 2 3 2 7 8 8 7 7 8 7 2 3 2
 A 2 2 2 7 7 7 7 7 7 2 2 2 2
 B 0 0 0 X 0 9 9 7 7 9 7 0 0 0 X

D G D G D N.C. A D/A A N.C. D G D G D N.C.

Wooh!

let ring -- | 1/2 * let ring -- | let ring -- |

7 8 8 7 8 7 2 3 2 7 8 7 7 8 7
 7 7 7 7 7 7 2 2 2 7 7 7 7 7 7
 0 0 0 3 0 0 0

*Doubled throughout

A D/A A N.C. D G D G D N.C. Verse A D/A A N.C.

1. You talk too much, you seem ____

let ring -- | let ring -- | 1/2

2 3 2 7 8 8 7 7 8 7 2 3 2
 2 2 2 7 7 7 7 7 7 2 2 2 2
 0 0 0 7 9 9 7 7 9 7 0 0 0

D G D G D N.C. A D/A A N.C. D G D G D N.C.

nev - er say - ing what's on your mind, ____ it's
 just like a stran - ger to me, ____ but all the

let ring -- | let ring -- | 1/2 let ring -- | let ring -- | P.M.

7 8 8 7 7 8 7 2 3 2 7 8 7 7 8 7
 7 7 7 7 7 7 2 2 2 7 7 7 7 7 7
 0 0 0 3 0 0 0 0 0 0 0

A D/A A N.C. D G D G D N.C. A D/A A N.C.

writ - ten on your face, and in the words you hide be - hind.
games you play, make it so eas - y to see. ____

let ring - - - *let ring - - -*

D G D G D N.C. A D/A A D G D G D

I know what you want, ____ I can
You're look - ing for love, ____ though you

let ring - - *steady gliss.* P.M. - - - - - *let ring - -* *let ring - -* P.M. - - - - -

A D/A A D G D G D A D/A A

see what you're look - ing for, ____ I know what you want from me, ____
try to de - ny, ____ the things you put me through ____

P.M. - - - - - *let ring - -* *let ring - -* P.M. - - - - -

D G D G D A D/A A D G D G D

____ I, I, I'm ____ gon - na get you more. } I'm gon - na
tell me what I've got to do to you. }

P.M. + *let ring - -* *let ring - -* P.M. - - - *let ring - -* *let ring - -* *steady gliss.*

Chorus

G D A D G D A

slide it in, right _____ to the top. Slide it in, I ain't nev -

Rhy. Fig. 1

D G D A D

er gon - na stop. _____ Slide it in, right _____ to the top. I'm gon - na

G D/F# G 1. D/F# G A D/A A N.C.

slide it in, slide it in, slide it in, _____ ba -

End Rhy. Fig. 1

D G D G D N.C. A D/A A G

- by, hmm. _____ 2. Some -

let ring --- let ring ---

2.

D/F# C5 D5 **Guitar Solo** G5 D/F#

it in.

Gtr. 2 (dist.)

f

1 8 10 7 8 10 7 (7) 1/2 (7)

Gtr. 1

Rhy. Fig. 2

0 3 0 2 5 7 3 0 3 3 0 2 4 2 3 2

Em C5 D5 G5

Gtr. 1: w/ Rhy. Fig. 2 (2 3/4 times)

(7) 9 10 8 7 9 10 12 12 (12) 2 2 2

End Rhy. Fig. 2

0 0 2 2 5 5 5 7 7 5 5

D/F# Em

Gtr. 2

9 7 9 9 8 10 8 14 12 15 12 14 12 15 14 12 14 14 12 11 14 12

C5 D5 G5

8va -

7 7

14 11 12 14 11 12 14 12 13 15 12 13 15 12 14 15 17 17 17 15 17 17 15

D/F# loco Em C5 D5

8va -

14 15 14 17 15 14 15 17 14 15 14 15 14 15 13 12 14 13 12 14 12 11 12 14 16 13 15 17 14 15 17

G5 D/F# Em

8va - loco

19 19 19 17 19 19 17 19 17 15 17 15 19 17 15 19 17 15 17 16 17 15

Verse

Gtr. 2 tacet A D/A A N.C.

C5 D5 C5 D5

3. You talk too much, -

Gtr. 2

8va -

17 19 15 17 19 20 20 20 22 (22)

Gtr. 1

D G D G D N.C. A D/A A N.C. D G D G D N.C.

al - ways treat - ing me so un - kind. I

Gtr. 1

let ring -- let ring -- let ring -- let ring --

1/4

A D/A A D G D G D A D/A A

know what I've got to do _____ to get me some peace of mind.

P.M. --- let ring -- let ring -- P.M. --- P.M. ---

Chorus

D G D G D A D

I'm gon - na slide it in, right ____ to the top.

Rhy. Fig. 3 End Rhy. Fig. 3

P.M. - let ring -- steady gliss.

Gtr. 1: w/ Rhy. Fig. 3 (1 1/2 times)

G D A D G D A

Slide it in, I ain't nev - er gon - na stop. _____ Slide it in, right _

from Whitesnake - *Slip of the Tongue*

Slip of the Tongue

Words and Music by David Coverdale and Adrian Vandenberg

Intro

Moderately fast ♩ = 138

*Gtr. 1 (Sound effects) 26 sec.

f

**B D/B A/B E/B D/B B D/B A/B E/B

T 7 5 5 4 2 7 5 5 4
A 7 7 6 4 3 7 7 6 4
B 8 7 6 4 2 8 7 6 4

*Synth. arr. for gtr.

**Chord symbols reflect overall harmony.

B D/B A/B E/B D/B C Dsus4 D

Gtr. 1

7 5 5 4 2 3 7 5 10
7 7 6 5 3 5 8 7 7
8 7 6 4 2 5 9 7 7

Gtr. 2 (7-str. elec.) w/ dist. **f**

Gtr. 3 (7-str. elec.) **f** w/ dist. *divisi*

Gtrs. 2 & 3

P.S.

2 3 3 3 3

Gtr. 1 tacet

E5 D5/E Asus4/E A/E Gsus4/E G/E N.C.

***Gtrs. 2 & 3

P.M. --- P.M. --- P.M. --- Harm. ---

9 7 15 14 14 13 12 5 5 5 7 7 7
9 7 14 14 14 12 12 5 5 5 7 7 7
0 0 0 0 0 0 0 5 5 5 7 7 7

***Composite arrangement

Pitch: D G B E

E5 D5/E Asus4/E A/E Gsus4/E G/E N.C.

loco

P.M. ---| P.M. -----| P.M. ---| P.H. † P.M. -----|

15ma *loco*

1/2 1/2

Pitch: C# D
*Refers to harmonic only.

E5 D5/E Asus4/E A/E Gsus4/E G/E N.C.

8va

P.M. -----| P.M. ---| Harm. -----|

Pitch: D G B E

E5 D5/E Asus4/E A/E Gsus4/E N.C.

loco

P.M. ---| P.M. -----| P.M. ---|

Verse

B5 D5

1. Some - time af - ter mid - night the heat be - gins _ to rise. _____

B5

F#5

Girl, you'd shame the Dev - il with the look ___ that's in ___ your eyes.

Badd4

Aadd9

I know what's on your mind _ an' I can't run a - way. _ If

E6/G#

N.C.

I don't give you what you want _ there's ___ gon - na be some ___ hell to

Interlude

E5

D5/E

Asus4/E A/E

Gsus4/E

G/E

N.C.

pay. ___

Pitch: D G B E

E5

D5/E

Asus4/E A/E

Gsus4/E

N.C.

loco

P.M. -----|

Verse

B5

D5

2. Creep - ing up ___ be - hind ___ me, knock - ing at ___ my door, I'd

B5

F#5

nev - er be ___ too blind _ to see just what you're look - ing for. _

w/ bar -----|

Badd4

Aadd9

E6/G#

You roll me o - ver, make me moan. ___ Ooh, ___ such a ___ vel - vet touch,

let ring -----| let ring -----| let ring -----|

Pre-Chorus

[illegible]

N.C.(E5)

(G5/D)

G/B D/B B D/B A/B E/B D/B

Just a

End Riff C1

8va -----

(19) 19

End Rhy. Fig. 1

End Riff C

P.M. ----- P.M. -----

Gtrs. 1, 4 & 5 tacet
G5 D5 N.C. Bsus4

slip _____ of _____ the tongue. _____

Gtrs. 2 & 3

P.M. ----- P.M. -----

Interlude

End half-time feel

B5

E5

D5/E

Asus4/E A/E

Gtr. 4

8va

16 17 16 17 19 19 16 18 19 16 18 19 19 21 19 21 22 19 21 22 22 22 21

Gtrs. 2 & 3

P.M. ---| P.M. -----|

4 4 4 4 4 4 12 9 7 15 14 14 14 0 0 0 0 0 0

2 2 2 2 2 2

Gsus4/E G/E N.C. E5 D5/E Asus4/E A/E Gsus4/E G/E N.C.

3. An'

8va

loco

6

(21) 20 19 (19) 0 0 22 1 (22) 22 2 (22) 3 2 0 4 2 0 4 2 0 4 2 0

P.M. -| P.M. P.M. -| P.M. -----| P.M. -| P.M.

(14) 13 12 (14) 9 7 15 14 (14) 13 12 (14) 12 12 14 14 12 12 0 0 0 0 0 0

Verse

B5

D5

if I want a lit - tle love, _ I got - ta ____ take a lit - tle pain. _

2

P.S.

4
2

(4)
(2)

Gtr. 4 tacet

B5

F#5

Badd4

Make me think a thou - sand times be - fore I kiss a - gain. I'm wait - ing on — you ev - 'ry day -

Gtrs. 2 & 3

P.S.

let ring -----

4
2

11
9

4
2

0 4 4

Aadd4

E6/G#

Gsus2

an' ev-'ry night. _ If I don't try to sat-is - fy, _ there's _ gon-na be a fist fight.

let ring - - - - - let ring - - - - -

w/ bar

$-3 \frac{1}{2}$

Interlude

Gtrs. 2 & 3: w/ Riff A

N.C.(F#5)

8va

Gtr. 4

w/ bar
w/ wah-wah & echo

w/ bar

w/ bar ----- |
wah-wah & echo off

Pre-Chorus

Gtr. 4 tacet

E5

G

A

Csus2

Dadd⁴

An-y - time, _ an-y - place, _ I'm just a fool _ who puts a smile _ on your face.

Gtrs. 2 & 3

Gtrs. 2 & 3: w/ Riffs B & B1

N.C.(E5)

(G5/D)

(A/C#)

(C5)

(D5)

A slave to love _ an' keep you young. _ All it takes, _ an' no mis-takes, _ is just a slip of _ the

Chorus

Half-time feel

Gtrs. 1 & 5: w/ Rhy. Fig. 1

Gtrs. 2 & 3: w/ Riff C

Gtr. 4: w/ Riff C1

B

D/B

A/B

E/B

D/B

B

D/B

A/B

tongue. _ Oo. _

G/B D/B B D/B A/B E/B D/B

Just a

G5 D5 E5

slip _____ of _____ the tongue. _____

Gtrs. 2 & 3

P.S. P.M.

Guitar Solo

End half-time feel

F#m11 B/F# Bsus4/F#

Gtr. 4

w/ bar

Gtrs. 2 & 3

P.M. w/ clean tone let ring

D/F# E/F#

let ring

let ring

F#m11 B/F# Bsus²/F#

8va -----

loco

let ring -----

Dadd4/F# D/F# Esus4/F# E/F#

8va -----

loco

let ring ----- let ring -----

F# C#/F# E/F# B/F# F# C#/F#
loco
 Gtr. 4
 16\14 12 11 14 11 14 11 11 12 11 14 12 16\14 12 11 14 11 14 11
 Gtr. 6 (dist.)
f
 16\14 12 11 13 11 14 11 11 12 11 13 11 16\14 12 11 13 11 14 11
 Gtr. 7 (dist.)
f
 13\11 9 8 11 8 11 8 8 9 8 11 9 13\11 9 8 11 8 11 8
 Gtrs. 2 & 3
 7 6 5 4 7 6
 6 6 4 4 6 6
 8 6 6 4 8 6

E/F#

D/F#

8va -

8va -

let ring - - - - -

E/F#
F#
G#/F#

8va -----|

8va -----|

rake -|

let ring -----|

let ring -----|

Interlude
N.C.(E5)

loco

The musical score for the Interlude N.C.(E5) section consists of five systems, each with a guitar staff and a fretboard diagram. The key signature is E major (four sharps). The first system includes a *loco* marking. The fretboard diagrams show fingerings for various notes and chords, including triads and double stops. The second system also includes a *loco* marking. The third system features a *let ring* instruction with a dashed line. The fourth system includes a *let ring* instruction with a dashed line. The fifth system includes a *let ring* instruction with a dashed line.

Gtrs. 4, 6 & 7 tacet

(F#5)

Gtrs. 2 & 3

The musical score for Gtrs. 2 & 3 consists of a single system with a guitar staff and a fretboard diagram. The key signature is E major (four sharps). The fretboard diagram shows fingerings for various notes and chords, including triads and double stops. The system includes a *let ring* instruction with a dashed line.

(E5) E5 D5/E Asus4/E A/E

P.M. ---| P.M. P.M. P.H. ---| P.M. ---|

1/2 1/2

Pitch: E# F# C#
*Refers to harmonic only.

Gsus4/E G/E N.C. E5 D5/E Asus4/E A/E Gsus4/E G/E C/E

4. The

8va-----
loco
Harm.-----
P.M. --| P.M. -----| P.M. --|

(14) \ 13 12 5 5 7 7 | 9 7 15 14 (14) \ 13 12 12 17 17 17 17 17 17 17 ||
(14) \ 12 12 12 5 7 7 | 9 7 14 14 (14) \ 12 12 12 17 17 17 17 17 17 17 ||
(14) \ 12 12 5 7 7 | 9 7 14 14 (14) \ 12 12 12 17 17 17 17 17 17 17 ||

Pitch: D G B E

Verse

B5

D5

sun is slow - ly ris - ing an' I'm sink-ing to my knees. _____ I'm

P.S.

16
16
14

7
7
5

The image shows a musical score for the song "I'm Sinkin' to My Knees" by The Roots. It features three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics "sun is slow - ly ris - ing an' I'm sink-ing to my knees. _____ I'm" are written below the notes. Above the staff, "Verse" is written, and "B5" and "D5" are marked above the first and last measures respectively. The middle staff is a guitar line in treble clef, showing a chord progression and a slide. The bottom staff is a bass line in bass clef, with fret numbers 16, 16, and 14 indicated above the first three measures, and 7, 7, and 5 indicated above the last three measures. A "P.S." (Pseudo-Slide) is marked above the middle of the bottom staff. The entire score is enclosed in a rectangular box.

B5 B7sus2 F#5

dy - ing just to close _ my eyes. _ _ _ I'm beg - ging, dar - ling, please. _

4 2

0 0 2

(4) 11 (2) 9

Pre-Chorus
E5

G5

N.C.(F#5)

An - y - time, _

P.M. - - - P.M. P.M. P.H. - - - - -

14 16 16 14 17 (17) 17 14 17 (17) 17

*8va - - - - - loco

1/2

2 2 2 2 5 2 4 (4) 2 0 4 2 2 0 12 3 0 0 3 5

Pitch: E# F# E#

*Refers to harmonic only.

Gtr. 4 tacet

A

Csus2

Dadd#

an - y - place, _ I'm just a fool _ who puts a smile _ on your face.

Gtrs. 2 & 3

Harm. - - - - -

12 7 5 7 12 14 3 5 0 4

12 7 5 7 12 14 3 5 0 4

12 7 5 7 12 14 3 5 0 4

2 0 (2) 14 14 14 3 0 5 4 0 4

Pitch: B
G
D

Gtrs. 2 & 3: w/ Riffs B & B1

N.C.(E5)

(G5/D)

(A/C#)

(C5)

(D5)

A slave to love _ an' keep you young. _ All it takes, _ an' no mis - takes, _ is just a slip of _ the

D5

The musical score is for a guitar solo on "The Pretender" by Alex Lifeson. It is written for a 12-string guitar and includes parts for Gtr. 4, Gtr. 6, and Gtrs. 2 & 3. The key signature is C major (one sharp, F#). The score is divided into measures, with a double bar line indicating a section change. The Gtr. 4 part features a complex fretting technique involving harmonics, bar bends, and echoes. The Gtr. 6 part includes a harmonic bend and a bar bend. The Gtrs. 2 & 3 part features a complex fretting technique involving harmonics, bar bends, and echoes. The score includes a detailed fretboard diagram at the bottom, showing the fret positions for each string and the corresponding fret numbers.

Chords: C/E, D/F#

Techniques: tongue, 8va, 6, 20, 15, 17, 22, 24, Harm., w/ bar, w/ echo, -3 1/2

Parts: Gtr. 4, Gtr. 6, Gtrs. 2 & 3

Outro

Gtr. 6 tacet

E5

D5/E

Asus4/E A/E

Just a slip of the tongue.

8va

Harm.

w/ bar

echo off

-3 1/2

P.M. -----|

Gsus4/E G/E N.C.

E5

D5/E

Asus4/E A/E

Gsus4/E

N.C.

Slip of the

8va

Gtr. 4

1

1/2

1

(22)

8/22

19

22

19

22

22

20

22

20

17

20

17

19

(19)

Gtrs. 2 & 3

8va

loco

Harm.

P.M. ----|

P.M. --|

P.M. -----|

P.M. -|

P.S.

Pitch: D G B E

Gtr. 4 tacet

E5

D5/E

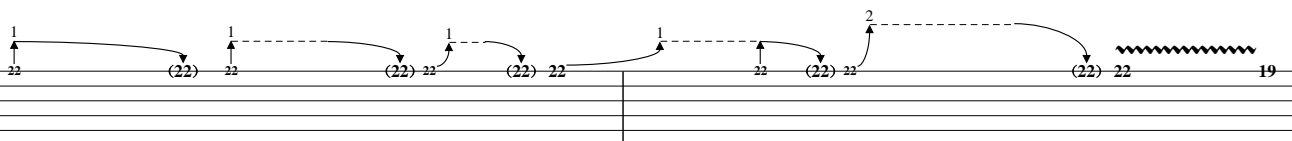
Asus4/E A/E

Gsus4/E G/E

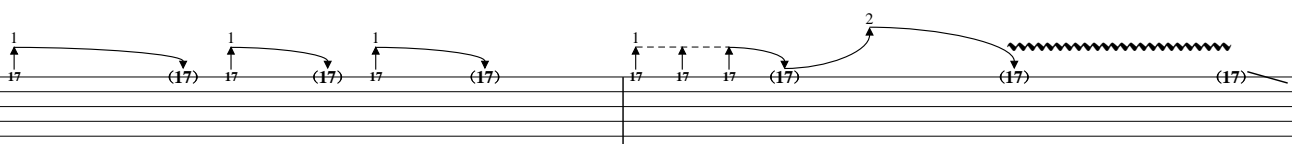
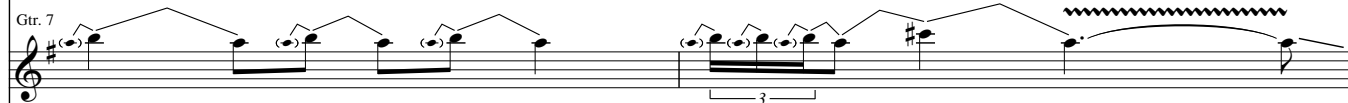


tongue. _____

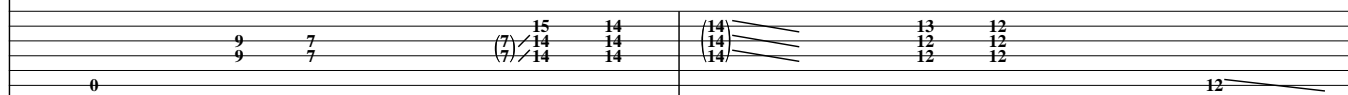
8va -



8va -



Gtrs. 2 & 3



E5

D5/E

Asus4/E A/E

Gsus4/E G/E N.C.

Just a slip of ____ the

8va

19 22 19 0 19 19 22 19 19 19 19 19 22 22 22 22 22 22 (22) 22

1 hold bend 1/2 1

8va

14 17 0 14 14 0 14 14 14 17 17 17 17 17 (17) 17 (17) 17 (17) 17 (17)

1 hold bend 1/2 1 1/2 1

P.S.

9 7 15 14 12 12 13 12

9 7 14 14 12 12 12 12

0

Gtrs. 6 & 7 tacet

E5

D5/E

Asus4/E A/E

Gsus4/E G/E N.C.

E5

D5/E

Asus4/E A/E

tongue. ____ A slip of ____ the tongue. ____

Gtr. 4

12 10 10 9 8 7 12 10 12 10 10 9

15 13 13 12 11 10 (7) 15 13 13 12

0 0

Gtrs. 2 & 3

P.S.

9 7 15 14 12 12 13 12 9 7 15 14

9 7 14 14 12 12 12 12 9 7 14 14

0 0

Gsus4/E G/E N.C. E5 D/F# Gsus4/F# G

A slip of _____ the tongue. _____

P.S.

Csus4/G C/A Dsus4/A D/E E5 D5/E Asus4/E A/E Gsus4/E G/E

No! Oh! No! _____

N.C.(C) (Bm) (C) (Bm) (D) (G) (D) (C) (Bm) (Am) (G) (D/F#) (Em)

Gtr. 4

8va -----

12 12 13 13 15 15 12 12 14 14 17 17 19

Gtr. 3

9 9 7 7 9 9 7 7 7 7 7 9 9 7 7 7 7 9 9 7 7 5 5 9 9 7 7 5

Gtr. 2

10 10 9 9 10 10 9 9 7 7 9 9 10 10 9 9 7 7 10 10 9 9 7 7 10 10 9 9 7

Gtr. 6

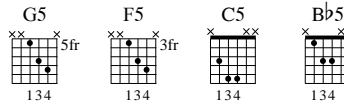
P.M. -----

3 3 2 2 3 3 2 2 5 5 2 2 3 3 2 2 5 5 3 3 2 2 5 5 3 3 2 2 0

from Whitesnake - *Whitesnake*
Slow an' Easy

Words and Music by Mick Moody and David Coverdale

Gtrs. 1 & 4: Open G tuning:
 (low to high) D-G-D-G-B-D



Intro

Moderately ♩ = 100

(Kybd.) 25 sec.

* Bb5 G5 Bb5 G5 Bb5 G5

Gtr. 1 (dist.)

mp

w/ pick & fingers
 w/ slide
 let ring throughout

T
A
B

3 5 0 0 0 3 5 0 0 0 3 5 0 0 0

* Chord symbols reflect implied harmony.

Verse

Bb5 G5 Bb C

1. Keep on push-ing, babe, _ like I've nev - er known _

3 5 0 0 0 3 5 0 0 0 3 5 0 0 0

Bb5 G5 Bb5 G5 Bb C

_ be - fore. _ You know you drive _ me cra - zy, child, _

3 5 0 0 0 3 5 0 0 0 3 5 0 0 0

Bb5 G5 Bb5 G5

an' I just wan-na see you on the floor. _ Wan - na

3 5 0 0 0 3 5 0 0 0 3 5 0 0 0

* Sung behind the beat.

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C D F C Bb5 G5

su - per - sti - tious wom - an; _____ she got a su - per - sti - tious mind. _____

Bb5 G5 Bb5 G5 Bb5 G5

Harm.

Pitch: A

Verse Bb5 C5 Bb5 G5

2. An' I can't see you, ba - by, I can't see __ you an - y - more, __ no more. __

Gtr. 1

Gtr. 2 (dist.) mp

Bb5 G5 Bb5 C5

Keep on lov - ing me ___ like I've ne - ver known ___

Bb5 G5 Bb5 G5 C5 D5

be - fore. I wan - na su - per - sti - tious _ wom - an _

F C Bb Bb5 G5 Bb5 G5

with a su - per - sti - tious... a su - per - sti - tious _ mind an' I don't _ mind,

mf

* Sung ahead of the beat.

Gr. 3: w/ Fill 1

Bb5

G5

Bb5

G5

Bb

ba - by, — oh, look out!

Rhy. Fig. 1

w/o slide

Rhy. Fig. 1A

G5

Bb

G5

3. My

End Rhy. Fig. 1

End Rhy. Fig. 1A

Fill 1

Gr. 3 (dist.)

Verse

2nd time, Gtr. 2: w/ Fill 3

C

heart is beat - ing fast - er, babe, — it's beat - ing like — a big — bass drum, —
 4. I — don't care — a - bout, oh, — I don't care a - bout, love —

w/ slide

steady gliss.

Gtr. 3: w/ Fill 2
G5

Bb C

— mm. — You know you got — me speed - ing, child, —
 — no more. The way you keep — a - bus - ing me, —

w/o slide

w/ slide

Fill 2 Gtr. 3

8va — loco

Harm. w/ slide steady gliss.

Pitch: G C

Fill 3 Gtr. 2

steady gliss.

2nd time, Gtr. 2: w/ Rhy. Fill 1

G5

fast - er than a bul - let from a gun, oh, ooh. I can't take no more. You're a,

w/o slide

15ma γ loco

P.H. steady gliss.

Pitch: G

18 3 3 3 3 3 3

D F C Bb

a su - per - sti - tious wom - an I wan - na wom - an, an' I got a su - per - sti - tious she got a su - per - sti - tious

w/ slide

steady gliss.

7 10 10 10 10 10

5 7 7 7 6 5

Rhy. Fill 1
Gtr. 2

G5

Chorus

G5

Voc. Fig. 1

mind _ mind. an' I don't care. _ } So take me down slow an' eas - y.

w/o slide w/ slide *

* Slide positioned halfway between 3rd & 4th frets.

End Voc. Fig. 1

Make love to me slow an' eas - y. I know that

1/4

hard luck an' trou - ble is com - ing my way, _ so

2nd time, Gtr. 3: w/ Fill 4

F

C

B \flat

G5

1.

F5

C5

B \flat 5

G5

rock me 'til I'm burned to the bone, ____

rock me 'til I'm burned... _

to the bone. _

Riff A

steady gliss.

w/o slide

Riff A1

End Riff A

End Riff A1

Fill 4

Gtr. 3

steady
gliss.

2. F C5 Bb5 G5 F C Bb *To Coda*

rock me 'til I'm burned to the bone, ____ rock me 'til I'm burned. _

steady gliss.

(cont. in slashes)

Guitar Solo

Gtr. 2 G5 F5 C5 G5

* Gtr. 1

steady gliss.

* Doubled next 8 meas.

Gtr. 4 (dist.)

mp
w/ slide

F5 C5 G5

steady gliss.

steady gliss.

F5 C5 G5

steady gliss.

Bb5 C5 (cont. in notation) Gtrs. 1 & 4 tacet D5 Csus2 G

Gtr. 5 (dist.) *f* Gtr. 5

Gtr. 1 *divisi*

Gtr. 4 Gtr. 2

P.M. ---| let ring ---| let ring ---| let ring ---|

D5 Csus2 G

P.M. ---| let ring ---| let ring ---| let ring ---|

Breakdown

Gtr. 5 tacet
C5

N.C.

down slow an' eas - y. Make love to me slow an' eas - y. Take me

Gtr. 1

steady gliss.

(5) 0

Gtr. 2

3

down slow an' eas - y. Rock me 'til I'm burned to the bone. ____ An' take me

w/ slide
rake - |
steady gliss.

12
12
x

steady
gliss.

20
20

G5

down slow an' eas - y. Make love to me slow an' eas - y.

15ma

fdbk.

3

I know that hard luck an' trou - ble is com - ing my way _____ so

15ma

loco

(3)

3

D.S. al Coda
(take 2nd ending)

F C B \flat G5

rock me 'til I'm burned to the bone. _____ So take me

\oplus Coda

Gtrs. 1 & 2: w/ Riffs A & A1

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

G5 B \flat G5

to the bone. _

B \flat G5

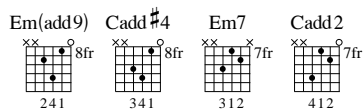
Gtr. 1 (Kybd.) 22 sec.

Gtr. 2 22 sec.

from Whitesnake - *Whitesnake*

Still of the Night

Words and Music by David Coverdale and John Sykes



Intro

Moderately ♩ = 104

N.C.

F#5

Gtr. 1 (dist.)

19 0 4 2

19 0 4 2

1. In the

P.H. -----

Verse

N.C.

F#5

19 0 4 2

still of the night _ I hear the wolf howl, _ hon - ey, _ sniff - in' a - round _ your door. _ In the

N.C.

still of the night _ I feel my heart beat - in' heav - y, _ tell - in' me I got - ta have more. _

Riff A

2 3 4

P.M. ---| P.M. ---| P.M. ---|

2 3 2 0 2 0 2 0 2 3 2 0 2 0 2 0 2 2 2 2 2 0 0 5 4 4 4 2 2

N.C.

In the

P.M. ---| P.M. ---| P.M. ---|

0 3 2 0 2 0 2 0 2 3 2 0 2 0 2 0 2 2 2 2 2 0 2 4 2 2 2 0

F#5

shad - ow of night _ I see the full moon _ rise, _ tell - in' me what's _ in store. _ My heart _

Gtr. 2 (dist.)

f

P.H. ---|

4 4 2 0 2

Gtr. 1

P.H. ---|

0 2

Gtrs. 1 & 2 tacet
N.C.

Gtr. 1: w/ Riff A

— start ach - in', my bod - y start, a, shak-in' an' I can't take no more. —

E5 B N.C. B A

No, no, — no!

N.C.

E5

D5

Gtr. 1

Rhy. Fig. 1

P.M. ————| P.M. ————| P.M. ————| P.M. ————|

N.C.

E5

D5

Now

End Rhy. Fig. 1

P.M. ————| P.M. ————| P.M. ————| P.M. ————|

Pre-Chorus

A5

I just wan - na get close to you — an' taste your love so sweet. An'

Rhy. Fig. 2

P.M. ————| P.M. ————| P.M. ————|

B5 A5 G

I just wan - na make, a, love to you, — feel your bod - y

End Rhy. Fig. 2

P.M. -----|

Fsus2

heat. In the still of the night. _

Chorus

N.C. E5 D5

— In the still of the night. _

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

N.C. E5 D5

— O - ver here, _ ba - by!

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

Interlude

N.C.

2 3 2 0 2 0 2 0 2 3 2 0 2 0 2 0 2 2 2 2 0 0

5 4 4 4 2 2 0

E5 B

P.M. - - -

N.C.

0 3 2 0 2 0 2 0 2 3 2 0 2 0 2 0 2 2 2 2 2 2 0

4 4 4 2 2 0

B A

2. In the

P.M. - - -

Verse

F#5

heat of the day ___ I hang my head down low ___ an' hide my face ___ from the sun. ___ Through the

4 4 4 0 2

light of the day ___ un - til the eve - ning time ___ I'm wait - ing for the night to c - c - c - come.

X X 19 X X 19

Gtr. 1: w/ Rhy. Fig. 1
N.C. E5

D5

N.C. E5

D5

Oo, _____ um, ba - by, _____ In the still of the night, -

D/F#

C5

C/E

G

_____ in the cool moon - light, _____ I feel my heart -

Gtr. 1

let ring - - - - -

Am7

Fsus2

_____ is ach - ing. In the still of the night. _____

E5

* Em(add9)

**Gtr. 3

*** *pp* < *mf*

w/ bar

-1/2 -1 1/2 -2 1/2

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

**Kybd. arr. for gtr.

***Vol. swell

Interlude

Cadd #4

Em(add9)

Oo, ba - by. Oo, _ babe. _

mp
w/ bar

w/ bar
-1/2

5 9 7 8 7

*w/ echo set for dotted eighth-note regeneration w/ 4 repeats.

**As before

Can't keep a - way...

dim.

7 8 8 7

***Vol. swell

Cadd #4

Gtr. 1 tacet
Em(add9)

N - need _____ to be clos - er... _

p
let ring

7 5 5 3 5

†w/ echo, next 17 meas. (variable rates).

Em7

I can't keep a - way, — I can't keep a - way, can't keep a-way...

Gtr. 4 (clean)

mp
let ring throughout

Cadd2

Em7

I _____ can't keep a - way, — no... _____ huh!

You got-ta give _ me love, — got-ta give me some lov-in' ev-'ry day. _

Cadd2 Em7

Can't keep a - way. _

8va-----|

Harm.-----|

Pitch: D G

Interlude

Gtrs. 3 & 4 tacet

*Em

Riff B

End Riff B

Gtr. 5

mf

Harm.-----|

Pitch: G

G

**Gtr. 6

mf

P.M.-----|

P.M.-----|

*Chord symbols reflect implied harmony.

**Kybd. arr. for gtr.

Gtr. 5: w/ Riff B (7 times)

C

D

loco

Gtr. 4

let ring-----|

Gtr. 6

P.M.-----|

P.M.-----|

Gtr. 4 tacet
Em

*Gtr. 7

C

mf

P.M. ----- {

0 0 2 2 4 4 2 2	0 0 2 2 4 4 2 2	0 0 2 2 4 4 2 2
-----------------	-----------------	-----------------

*Kybd. arr. for gtr.

Gtr. 6

P.M. ----- {

7 7 4 4 5 5 4 4	7 7 4 4 5 5 4 4	3 3 4 4 5 5 4 4
-----------------	-----------------	-----------------

D

Em

P.M. ----- {

0 0 2 2 4 4 2 2 4 4 2 2 4 4	0 0 4 4 5 5 4 4 5 5 4 4 2 2 4 4	0 0 2 2 4 4 4
-----------------------------	---------------------------------	---------------

P.M. ----- {

3 3 4 4 5 5 4 4 5 5 4 4 5 5 4 4	7 7 4 4 5 5 4 4 4 4 5 5 4 4 5 5	7 7 4 4 5 5 4 4 5 5 4 4 5 5 4 4
---------------------------------	---------------------------------	---------------------------------

Gtr. 7 tacet
C

Gtr. 6

D

P.M. ----- {

3 3 4 4 5 5 4 4 5 5 4 4 5 5	3 3 4 4 5 5 4 4 5 5 4 4 5 5 4 5
-----------------------------	---------------------------------

Em D

P.M. -----

C D E5 D5 G5

Ooh, - ba - by, ooh, ah!

Gtr. 1

P.S.

Gtr. 6

P.M. -----

D5 C5 D5 G D A F

Rhy. Fill 1 End Rhy. Fill 1

End Riff C

P.M. -----

Rhy. Fig. 3

Gr. 6

G D A E

Fill 1

End Fill 1

P.M.-----4

7 7 4 4 5 5 4 4 5 5 4 4 4 4 2 2 2 2 2

End Rhy. Fig. 3

12 10 11 12 12 11 9 11 9 7 16 16

Gtr. 6: w/ Riff C

[illegible][illegible]

F

8va -

[illegible]

D5

8va - -

E

[illegible]

Interlude

B

$$8\gamma a - \gamma$$

Gtr. 2

[illegible]

N.C. B A

3. In the

Gtr. 1

P.M. -- -| P.M. -----| P.M. -----|

0 3 2 0 2 0 2 0 2 3 2 0 2 0 2 0 2 2 2 2 2 0 4 4 4 2 2 0

Verse
F#5

still of the night _ I hear the wolf howl, _ hon - ey, _ sniff - in' a - round _ your door. _ In the

4 4 4 2 0 2

still of the night _ I feel my heart beat - in' heav - y, _ tell - in' me I got - ta have more! _

X X 19
X X 19

Gtr. 1: w/ Rhy. Fig. 1
N.C. E5 D5 N.C. E5

Oo, _ ma - ma!

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2

D5 A5

Now I just wan-na get close to you — an' taste your love so sweet. An'

B5 A5 G

I just wan-na make, a, love to you, — feel your bod-y

Fsus2

heat! In the still of the night! —

Gtr. 1 P.S.

P.S.

Outro E5 D C G A5 G

Oo, — yeah! —

F E5 D C G

In the still of the night! — I will be sneak-in'round your door. —

A5 G F F#sus2 E5 D5

In the still of the night! _____

let ring - - - - -

C G Am7 F

In the still of the night! _

P.M. - - - P.M.

E5 D5 C G

Ain't noth - in' gon - na stop

Am7 F

me now! _____ Still of the night, _ still of the night, still of the night! _

P.M. - - - P.M.

E5 D5 G5 D C Bm7

Gtr. 1

Gtr. 2

C G/A Am7 F

Play 4 times & fade

Still of the night, _ still of the night, still of the night! _

CHILDREN OF THE NIGHT

CRYING IN THE RAIN

FOOL FOR YOUR LOVING

GIVE ME ALL YOUR LOVE

HERE I GO AGAIN

IS THIS LOVE

LOVE AIN'T NO STRANGER

SAILING SHIPS

SLIDE IT IN

SLIP OF THE TONGUE

SLOW AN' EASY

STILL OF THE NIGHT



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